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AN ACTOR'S RECOLLECTIONS.

Messrs. Tinsley Bros. (London) have published an entertaining volume, "Random Recollections of an Old Actor," from the pen of Frederick Belton. The author dates his recollections back to 1815—sixty-five years. Mr. Belton's "Recollections" will be a companion-volume to Mr. N. M. Ludlow's "Dramatic Life as I Found It," and as a coincidence it may be mentioned that each author begins his work in the same year—1815—making the two volumes a valuable addition to the history of the Stage on both sides of the Atlantic during this century.

Mr. Belton was born at Newark, and not the least interesting of his experiences was his knowledge of the popular theatrical family of the Robertsons, a name that has done great honor to the English Stage. The author thus describes his early recollections of this interesting family: "In all ages, at all periods—save during the Commonwealth—the Stage held a prominent position; consequently the arrival of a dramatic troupe in Newark, where I lived with my parents, was a great event. A family called Robertson held what was then called the Lincoln Circuit, which embraced Nottingham, Newark, etc., etc. Crowds gathered round when the troupe arrived, and I was on all possible occasions one of the number. Great was the excitement when the wagon was unpacked; rolls of scenery were anxiously peered at by the eager crowd. A wooden gate made of laths, but looking a real wooden gate, appeared. This gate was indispensable, being used in a then popular piece called *The Turnpike Gate*. But wonders reached their climax when we gazed upon a 'real horse,' which turned out to be a small pony, used by Mrs. Robertson in a piece called *Queen Elizabeth*. Young as I was, I pitied the poor beast when I saw it at night on the stage laden with Mrs. Robertson's portly figure, in long train, feathers and furbelows. The prettiest sight was the first appearance of Mr. Robertson's son as the youthful page, who held 'the untamed fiery steed,' which was, by the way, as tame as a kitten. This same Mrs. Robertson was the grandmother of our popular London favorite, Madge Robertson (Mrs. Kendal), of the St. James' Theatre, and the pretty page was her father, also the father of the celebrated author of *Caste*, *School*, *M. P. Society*, and other well-known comedies of modern days. This last-named promising dramatic author died young, to the regret of all. His great-grandfather, the manager of the circuit, wore a spencer, and looked like a Bishop. His wife, the Queen Elizabeth I have spoken of, was a fine actress of the Sidonian school and mode; for, when asked why she preferred the provinces, her lofty reply was, 'I would rather reign in hell than serve in heaven.'

Many of the scrapes the young aspirant for histrionic fame got into through his attempts to get some knowledge of the stage are laughably described. Stealing with his brother at night to witness the representation of a traveling theatre, he saw in the performance of Hamlet some of the traditions of the old school. For instance, the gravedigger at Ophelia's grave before commencing work threw off his three-and-twenty waistcoats of every variety and pattern. It was such a bit of grotesque business as would now only be tolerated in the wildest burlesque. "During the great struggle against the First Napoleon the English Government promised a captaincy, and pension to his widow and children, to any man who could bring a hundred men into the field, clothed and drilled. Mr. Belton's father complied with these conditions, and 'held garrison' in Exeter and Dublin, and eventually was captain of the guard at Windsor when the Prince of Wales (afterward George IV.) was proclaimed Prince Regent. Capt. Belton was entitled by courtesy and custom to knighthood, but preferred that his regiment should be presented with a set of colors instead, which colors, says his son, the colors of the 14th Regiment of Foot, now float in Westminster Abbey. The pension earned by the Captain served his widow and family in good stead when misfortune overtook them in after years. Young Belton was intended for the Church, but his father's losses put an end to the project; and after the death of both his parents he was sent to his uncle's to learn farming, with no taste for such occupation. So he migrated to London, and joined some congenial spirits who frequented Pym's Private Theatre, and played parts from five shillings to a guinea a head."

In his earlier career Mr. Sims Reeves was intimate with Mr. Belton, and the anecdotes of the celebrated tenor add not a little to the attractions of the volume. "I have before said that Sims Reeves was a member of our company. He was playing the 'Squire in the pantomime of Old Mother Goose, and at the very moment when he was walking off the stage, singing—

My wife's dead, there let her lie,
She's at rest, and so am I,

a man tapped him hurriedly on the shoulder, and whispered, 'You must come home directly, Mrs. Reeves is dead.' You may imagine the shock. As soon as it was possible he hurried home, and found it too true. He had not then risen to fame, nor was his first wife in the profession, consequently few knew that he has been twice married. His first wife was much older than himself. His parents were in humble circumstances, his father being parish clerk of Footscray. The boy John evinced a taste for music, and became the organist of that church at an early age, and there married. The thoughtless and sudden information of his wife's death affected him deeply; he was so nervous that, at his especial request, the manager asked me to go and live with him. I thought it my duty, under the circumstances, to comply; and hence sprang up an intimacy and

friendship of long standing. I found him nervous, petulant and irritable, and he could not bear to be left alone. I have all my life had the character of being good-humored and patient, qualities that were severely taxed by him, but somehow we got on pretty well together. He was a capital musician, and both sang at sight and played with great facility. As a proof of these faculties, I may mention that he sang professionally at the Catholic Chapel in Newcastle-upon-Tyne. The head priest there had a brother who was chapel-master at the Vatican; he had sent over a choice morceau, which was much approved of by the Pope, and the priest much wished that Reeves should sing it on the following Sunday. He glanced it over, and said, 'I'll sing it this morning, if you like.' 'Oh, impossible to do it full justice!' 'Try me; if Watson will play the accompaniment, after looking it well over.' It was agreed upon; and I don't think he looked at it again until a portion of the service admitted it to be sung. He did sing it, and with that holy calmness of effect which rendered him so great in sacred singing. I am now about to relate that which may be questioned; but for its truth I have the authority of his own words. 'Fred,' he said to me one day, 'people say I have a fine tenor voice; it's all humbug, mine is a baritone; but the secret is that I defy anyone to tell when I mount into my falsetto, because there is no perceptible break.' This may be asserted to be rank blasphemy and falsehood, but it is true, nevertheless, if I am to credit his own words. In practicing he has often gone up to C in alt, to test if I could discover a break; nor did I. Many years after, in Exeter, I detected a positive break on two occasions; but his voice had begun to suffer from time and wear and tear. Speaking of his register, when young he always played Hecate in *Macbeth*, usually, nay, always, excepting in his case, assigned to the bass singer. A Miss Atkinson was then starring with Templeton in *La Sonnambula* he was assigned the part of Count Rodolph, and Miss Atkinson entered into a discussion with me as to his extended register. I was enthusiastic about him, and ridiculed Templeton as 'not worthy to hold a candle to him.' 'Why, he can sing Hecate from its lowest note, and yet mount to C in alt, in the tenor clef.' 'Impossible,' she said, 'no human voice can do it.' This range was then comparatively unknown—another hint at progression, as many pupils of Verdi can testify. I asked Bland to invite her to tea; his apartments were over ours, and we were all intimate. After a little conversation, I slipped out of the room, and running down, I said, 'Now, Jack' (I always call him Jack), 'practice a little, and then pull out your upper notes.' He was in a sulky mood, pacing like a caged tiger. 'Is that fellow up there?' (meaning Templeton). 'Yes,' I said, and ran upstairs. Shortly afterward I heard a few roulades, and heard his fingers running up several scales; and then, as if the floor had been pierced suddenly, the clear, full and perfect C in alt, seemed to soar past us and upward. He listened, spellbound; and, drawing a breath, exclaimed, 'Well, if I had not heard it myself, I never could have believed it.' Shortly after, Templeton vanished."

Mr. Belton's acquaintance with Macready serves to introduce a capital anecdote. "I was cast for *Francoise* in *Richelieu*, in consequence of my youthful appearance. Macready was by nature pompous, mysterious and very impulsive. He said, on my commencement, 'Keep your eye on me, sir.' My speeches he interlarded with, 'Great heaven!' 'Ha, ha,' 'Well, well!' and a host of other interjections not indicated in my part. In the effort to retain the words during this interruption, he glared and gesticulated all the time, my memory wandered. 'Keep your eye on me, sir!' The more I worked it up to crescendo, the more he yelled, 'Keep your eye on me, sir!' At last, driven to desperation, and losing all patience, I blurted out, 'Mr. Macready, it is quite enough to mind my words; now your eyes.' I had not done with him, for during the fourth act Sims Reeves had a few lines to speak as Claremont. These he bungled through in his then careless way. This upset Macready; and as he was retiring, Macready screamed out, 'Call that man back.' I tried up, wanting the opportunity, and, to the surprise of everyone, said, 'That man is a gentleman, and our first singer.' 'I beg pardon,' he said, in an altered tone. Afterward he was most kind to me, and never resented my petulance."

Some of Mr. Belton's best efforts on the London stage were when engaged by the late Mr. Charles Kean, in his memorable revivals of Shakespearean plays. Mr. Belton in several important parts won considerable reputation, as old playgoers well remember, and gained the kindly notice of Prince Albert, who desired him to assist in the representations at Windsor Castle. On one occasion the following laughable incident occurred: "After playing *Tom Hayday*, in *The Prisoner of War*, I had dressed quickly and wanted to look about. I ascended the stage from my dressing-room and found no one about. A sudden impulse seized me. The dais on which Her Majesty, Prince Albert and the Duchess of Kent (the Queen's mother) sat, was before me. In a moment I jumped over the orchestra, ran lightly up over the steps of the dais, seating myself in her Majesty's chair, and throwing my legs out thoroughly at my ease, exclaimed in a loud voice, 'Now I am King of England.' Suddenly a side door opened and then Col. Phipps, with horror depicted on his countenance, exclaimed, 'Do you know, sir, where you are?' 'Very well,' I said, 'in her Majesty's seat.' 'Come down, sir, come down; you ought to be ashamed of yourself.' 'What for?' I said. 'No one, sir, is ever permitted to sit on any chair her Majesty has once sat upon.' I descended, somewhat crestfallen at the enormity of my sin, reflecting what a vast quantity of useless chairs there must be in the palace if her Majesty was not particular where she sat."

There is no doubt Mr. Belton might have taken a higher position as an actor if he had continued in one line of parts, or had remained in London; but, like another Ulysses, the spirit of travel had taken possession of his mind, and America had, at that period, great fascinations for a rising actor. Some of his experiences of a journey to Boston are very funny, and those who fancy an actor must necessarily be a flippant, thoughtless kind of person should take note of the poetical enthusiasm, and even religious reverence, with which the author speaks of the majestic scenes of nature through which he passed. His account of singing the evening hymn beside the falls of Niagara, and of his journey to a settlement of North American Indians with a homely missionary, prove the earnestness and sincerity of the writer and do him great credit. He had rather a good opinion of American performers, and considered that they were generally on a level with our own actors and actresses.

He gives many anecdotes of famous performers. Here is one of Ducrow: "Ducrow

was the most graceful horseman I have ever seen. There was a poetry of expression in his action never excelled. He was also an unapproachable stage manager, having a great eye to the picturesque distribution of masses. It was his custom to purchase a new hat the last day of rehearsing a new piece. He would carefully call attention to its gloss, shape, fit, etc., enlarging at the same time upon its cost. When he came to his grand effects, and anything went wrong, he would deliberately give his hat a crushing blow, and cry, 'There goes 7s. 6d.' 'Try again.' They generally did it better the second time. Failing in another effect, he takes off his hat, and, rubbing it furiously, growls, 'There goes 15s., darn it; try again.' But when the climax came and all went wrong, he would dash the remnants down, and vigorously jumping on them, yell, 'There goes 41s.; try again, and do it, or darn ye I'll smash the lot!'—and they did try, and it well."

The volume is so full of agreeable reminiscences of the stage and its celebrated performers that we might quote from nearly every page. We shall conclude with an anecdote of the late Emperor Napoleon the Third: "When he was in England the nation was much disturbed; petitions from all parts of the country poured into London; one from Manchester was most conspicuous, drawn openly, and with immense sensation, in a wagon to the Houses of Parliament. Every police-court in London was thronged with tradesmen, willing to be sworn in as special constables to protect life and property. Among these, Prince Louis Napoleon presented himself. My cousin, a Mr. Berks-Thompson, coachbuilder in Oxford street (now Holland & Holland), was sitting on the bench at the Marylebone Office. Being a good French scholar, he addressed the Prince, asking him why he, a foreigner, desired to enrol. 'To protect a great right,' he said. 'I have seen massacred women's earrings torn from their ears, and children butchered heartlessly; and it is my belief that as long as the tradesmen band with the nobility the country is safe; let them once turn to the mobocracy and the country is lost.' This, to my thinking, is a grand axiom. Most people, I dare say, have heard that he was sworn in as a constable, but his actual conversation on that occasion has never been in print, and I vouch for its truth."

English Success of Salsbury's Troubadours.

The following notice of the Troubadours' appearance in Liverpool, published in the Mail of that city, was sent us by Mr. Maeder:

Salsbury's Troubadours, who made their first appearance in England at the Alexandra Theatre on Monday, were greeted with much enthusiasm by a very large audience. If the applause which was so lavishly bestowed on the players in the early part of the entertainment became more subdued toward the close, it was owing to no lack of merit among the Troubadours, but was simply due to their mistake of giving rather more entertainment than the public wanted. We took some pains last week to describe the novel organization known as Salsbury's Troubadours, so that at this moment we need only say that the aim of the company is evidently to amuse, and that they attempt to do nothing higher. Their extravaganza—and this, perhaps, is the best name for it—is the merest vehicle for introducing all kinds of pantomimic fun, gay songs and dances, serious vocalism, sober recitation, and some exceptionally clever and novel concerted pieces. All these various features are produced without introduction, and the singers sing, dancers dance, and the elocutionists recite, apparently for no other reason than that they feel as if they couldn't help doing one or other of these things. Hence there is an air of spontaneity about the entertainment which only fails at the close, where the various efforts have the air of a concert programme. The first part of *The Brook*, as the extravaganza is called, is purely farcical, having only one duet and a chorus in it. Here the little company showed real merit as comedians, acting with great harmony and displaying astonishing vivacity. Miss Nellie McHenry had the principal share of the work, and proved to be an actress of great humor and spirit. Mr. Salsbury, with his fine voice, made an impression at once; and Mr. John Webster justified his reputation as a capital light comedian. The second act, where the picnic takes place, is given up entirely to fun and extravaganza. What incidents there are produce the most uproarious merriment, and the "specialties" are piled up with a prodigal hand. Taken altogether, though *The Brook* has no dramatic interest, as a piece of extravaganza and a vehicle for bright music and honest fun, it is one of the most diverting entertainments seen in Liverpool for many years. As the Troubadours are strangers to England, it may be well to point out a few weaknesses, very easily remedied, but very apparent to the audience. Mr. Salsbury, in the first act, is an old man, and a very funny one, and in the second is a person of youthful character. A thoughtful study of the programme demonstrates that these are two distinct characters, but the fact is easily overlooked, whereas, by a few words of explanation, the inconsistency would disappear. Then, again, Mr. Salsbury forgets the latitude he is in, and in his clever little sketch about the Chinese question, assumes that an English audience is as familiar with the subject as an American one. Here, again, a little explanation would help the audience to appreciate the really amusing and clever bits of character Mr. Salsbury produces. Miss Nellie McHenry sings with remarkable humor and spirit, and indeed is one of the best comic singers we ever heard, while Miss Ray Samuel, with a very fine voice, proves herself to be a finished vocalist. Her selections, however, might be improved and something more lively substituted for the *Echo* song and "The Last Rose of Summer." A little more experience of English audiences will be of eminent service to the Troubadours, who possess real ability and have a power of creating wholesome mirth, which, we hope, will insure them complete success in their English season.

Kate Claxton opens her season August 16 in Halifax, N. S., supported by the following company: Alice Mansfield, Margaret Cone, Dollie Pike, Louisa Eldridge, Anne Terhune, C. A. Stevenson, Edward Arnett, H. B. Phillips, R. J. Duxton, J. I. Burke, M. L. Leffingwell, W. A. Graves, W. J. Lamb, treasurer; Spencer H. Cone, manager.

FEMALE AGGRESSION.

It is all very well for Tennyson to sing so pleasantly of—

Dowagers for deans,
And sweet girl-graduates in their golden hair.
But he would probably find things more serious if they talked about making ladies laureates. As has been antithetically remarked, the woman's right question will eventually solve itself into there being nothing left for man, and we have, in our observation of the progress of the ladies' cause, been inclined to borrow Hamlet's words, and say that "increase of appetite had grown by what it fed on;" so little did one day's advance satisfy the desires of the morrow. We must, however, in justice to the actresses of the present time, absolve them from the charge of being more aggressive than were their predecessors. Indeed, we may almost admit that they are less anxious, generally, to appear in what are legitimately men's characters than female members of the profession have been from time to time since their position on the English stage was assured to them. We will grant that the part of *Ma zeppa*, which they have completely taken from the muscular sex, is an exception to our rule; but we spoke of this a year or two ago, and may, without further remark thereon, allow those ladies who have such an ambition to urge on their wild career, for the future unchecked by us in their rapid course and perilous ascents. Still, without running after these bold equestrians, we may fairly say that it is difficult to pursue any history of our Stage without considerable wonder at the abnormal predilection for male characters which could not have suited them, displayed by actresses whose talent and popularity scarcely needed such unworthy attempts to secure questionable triumphs by means that were as artistic as they were adventitious. The late Mrs. Glover for one night impersonated Falstaff, perhaps sharing with Stephen Kemble the boast that the make-up was without padding; but at the best she could not have gained one leaf more to her histrionic wreath by her rendition of such a character.

We can appreciate the ambition of Mrs. Siddons to appear as Hamlet, and, in spite of her sex, we are not quite sure, if it were possible for us to see the performance of the part by either herself or her brother, whether we should not prefer the lady to Soloman Jack. On the other hand what could Colley Cibber's wretched daughter, Mrs. Charke, have done with Marplot, and what reason influenced her in deciding to attempt it? She made a rather pathetic appeal on the occasion, it being for her benefit, and stated that she was desirous of settling in business. She had not much time to settle, for she died the year following; that is to say, in 1760. It may be supposed that this unhappy woman was more qualified for men's characters than the generality of her sex, for she assumed such parts on and off the stage. When her brother Theophilus and the other seceder from Drury Lane opened the Haymarket in 1733, she played a round of male parts, in which was included *Roderigo*. The readers of Dr. Doran will remember her extraordinary career, one day making an heiress fall in love with her, another tramping it with strollers, hanging about theatres in her masculine attire for casual employment; at one time a valet to an Irish nobleman, anon a waiter at the King's Head Tavern, Mary-le-Bone, the youngest daughter of Colley Cibber, from the beginning to the end of her womanhood, was a living protest against her destiny in being born a girl. Tony Lumpkin, however, seems a character still more opposed to every feminine attribute, yet Mrs. Didier enacted it at Bath in 1781, and drew a hundred guineas by it. Six-and-twenty years afterward, when she made her final appeal in the same city, this actress put up once more *Sle Stoops to Conquer*; but age had brought her wisdom, perhaps, for this time she no longer ventured upon Tony, but played the more mature part of that young scapegrace's mother, Mrs. Hardcastle. Whatever she did with the former part we may be certain that she did not make a worse mess of it than did Mrs. Abington that of *Scrub*, in *The Beaux' Stratagem*. It is almost impossible to believe that the graceful, elegant Frances Abington, whose taste in dress was so great as to constitute her almost an oracle among her friends, should have brought herself to play the clownish servant of an equally clownish master, *Squire Sullen*; but, as Genest tells us, she was supposed to have acted it for a wager. Whatever trouble she took with the acting, it is clear, according to report, that she cared very little for her make-up, having her hair, as it is said, dressed for *Lady Racket*, in *Three Weeks After Marriage*, which was the afterpiece. Such an absurdity as this shows not only the actress' contempt for her audience, but at the same time suggests to our mind that the lady paid as much respect to her patrons as they deserved or they would not have stood it, and we must confess that such episodes of imbecility all round as this make no pause when we are asked to believe in the glorious condition of the Drama as exhibited in every age, save our own. We have seen actresses dressed in male attire who reminded us of their sex in the manner in which their hair was arranged; but we are certain if any woman at present on the stage dared to appear as *Scrub* for such a part as *Lady Racket* she would have very little chance of being seen for long in either part on the evening of her attempt.

One more aggression—no, perhaps it never went beyond the intention—may be recorded of Mrs. Pritchard, who was announced to perform the part of George Barnwell at Drury Lane Theatre on a certain 12th April, 1748, but which event did not come off, at least upon that day. We are told that this enterprise of the lady was undertaken by particular desire. We should like to know the sort of genius who had a desire to see George Barnwell played by a woman. It was four years too soon for Dr. Barrowby's

patient, who in 1752 was brought to a sort of brain fever, succeeded by penitence and confession of embezzlement, through the acting of Ross and Mrs. Pritchard as George and Milwood. Otherwise we might have developed a theory that the amatory but unprincipled apprentice had never recovered his first attack, but suffered from George Barnwell on the brain with variations from that time forth; which, while it showed itself pleasantly enough in the annual tribute that was sent anonymously to Mr. Ross in the form of ten guineas, took a less admirable direction in desiring to see Milwood and "G. B." change places. But, alas, our hypothesis falls through, as the interesting youth had not got to the felony, much less the physician, when Mrs. Pritchard was particularly desired to defy nature. Our only hope in the matter is that this particular wish was never gratified. We remember Dr. Doran's description of pretty Mrs. Pritchard, "a married woman, with a large family, and an excellent character, which she never tarnished," and we don't like to think that she did anything to raise the smallest laugh at her expense from any one of that "large family;" and George Barnwell, with feminine accompaniments, would be likely to make Mr. Lillo diverting in a way that he never intended; indeed, amusement is a gem hardly included in the dramatic setting of the Moorgate jeweler, whose play, it has been said, had but one purpose, "to exhibit the progress from smaller to greater crimes;" as a playwright might begin with being dull and end in becoming maddeningly wearisome.

Miss Fontenelle's appearance at Covent Garden in 1789, as Captain Macheath, is one more example of our subject, and, it must be owned, not the least foolish. For, however much a woman may disguise the tones of her voice when she speaks, it is certain that such a power deserts her directly she commences to sing; besides, Gay's highwayman has that sort of dash about him that should withhold the character from female impersonation. The actress repeated the performance during the season, but it is satisfactory to find Bannister cast for the Captain when *The Beggar's Opera* was acted in the following May. Mrs. Martyn, the lady who wrote such a pretty letter of congratulation when her friend Miss Young became Mrs. Pope, was evidently resolved not to be outdone by Miss Fontenelle, and appeared during the same season as Lubin, in *The Quaker*, which was the afterpiece for her benefit bill. She had played *Florizel*, in *The Winter's Tale*, for her benefit the previous year, as it is said, for the first and only time. It was in 1789 that Mrs. Jordan played William, in Mrs. Brooke's operetta entitled *Rosina*; but then the lively lady was used to male characters, and it may also be remarked the part was cast to an actress, Mrs. Kennedy, when the trifle was first produced at Covent Garden in 1782.

We might lengthen out our list, but perhaps we have already tired our reader's attention. We may fairly hope, however, that they will not prove examples for imitation in the present generation, for surely nothing can be less true to art than that which is false to nature, and the exhibition of a lady in a male character has to depend entirely upon affectation for effect; for where voice, form, action and manner have all to be simulated, and the emotions and passions made subsidiary to this prolonged disguise, it is almost impossible for the attempt to be other than unsatisfactory. We have seen Paul Bedford play Norma and Edward Wright enact the gentle Adalgisa, and for all that the rendition of each was an intended burlesque, and it must be owned, a vulgar one; it was really but a question of degree, for, all things being equal, it can be no more preposterous for an actor to pretend to assume a female character than it is for an actress to appear as a man.—[London Era.

FRENCH PLAYS.—T. Henry French eloquacious: "So you would like to know something of what I have been doing in the theatrical line while abroad? Well, in the first place my principal business in Europe this season was to arrange with the best French play-writers so that we would be able to control all their new productions. This I think I have succeeded in doing and can safely lay claim to the right of production, both in England and America, of all the good French plays that are likely to be written during the next five years. I have made contracts involving \$75,000. First, we have contracted with M. Adolph d'Ennery, the author, you know, of *The Orphans*, *A Celebrated Case*, *Don Cesar de Bazan* and many other successful plays, for all that he may write during the remainder of his life. Our contract with M. d'Ennery also includes the purchase of *Diana*, which opens the season at the Ambigu in Paris, and of a new melodrama in the style of *The Duke's Motto*, entitled *Chevalier de Larmorie*. This latter play, which the author declares is his best, will be first produced in America. Next we have contracted for three plays (yet unwritten) by M. Victorien Sardou. One of these plays is to be an historical comedy-drama after the order of his *Patrie*. Then we have contracted for six plays by Meilhac and Halévy, three of which have been played with success respectively at the Français, the Vaudeville, and the Palais Royal. We are in addition to these to have the refusal of all that may in the future be written by M. Belot, and have secured a play by M. Hennequin, the author of *Pink Dominoes*, besides many others. I have also succeeded in making arrangements by which I think we will in the future be able to protect the authors of French operas in America, at all events we expect to try the experiment with three new works by Offenbach, one by Leceoy and three by Audran, a young composer who is the author of *Les Noces d'Olivette*."

MANAGERS' TRIALS.—An official paper has just been issued concerning the year's work at the Burgtheater at Vienna, and from this interesting document it appears that during the ten months from Sept. 1 to June 23, 291 new pieces had been sent in to the management, 74 of them being tragedies. The authors seem to have ransacked their brains for extraordinary titles. For example: *Pope Pins* and *Victor Emmanuel*, two deaths; a tragedy in nine acts; *The Assassin of 16 Living Persons*; *The Bloody Necktie of the Executioner*, etc. In most cases the official reader was satisfied with reading a single page. Only four out of the entire 291 pieces were recommended for acceptance.

Suppe is again at work on a new opera. He is at present at his villa, near Vienna.

The valuable library of old Planché, the dead dramatist and costumer, has been offered for sale.

DRAMA IN THE STATES.

WHAT THE PLAYER FOLK ARE DOING ALL OVER THE COUNTRY.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AGNES WALLACE-VILLA Co., Olean, N. Y., 20; Duke Centre, Pa., 21; Jamestown, N. Y., 23; Cory, Pa., 24; Oil City, 25; Franklin, 26; Meadville, 27; Newcastle, 28; Youngstown, O., 30.

A. M. PALMER'S UNION SQUARE Co., Chicago 9, six weeks.

AGNES ROBERTSON COMB., Philadelphia, Sept. 13.

ANNIE WARD TIFFANY COMB., New England circuit 16; preliminary season of two weeks.

BUFFALO BILL COMB., Minneapolis, Minn., Sept. 3, 4.

CRITERION COMEDY Co., Chicago 9, two weeks.

FOUR SEASONS COMB., Philadelphia 23, two weeks.

FORBES THEATRE Co., Joliet, Ill., 24, 25.

FELIX VINCENT COMB., Wash., Ind., Sept. 7, 8, 9, 10, 11.

FRANK FRAYNE, Chicago, 9, week.

GOLDEN GLAIBE COMB., New York, 30, week.

GULICK BLAINDELL COMB., Rockford, Ill., 24, 25.

HERKE'S HEARTS OF OAK, Boston, 23, week.

JACK COOMBS, Boston, Sept. 2.

JARRETT & RICE'S FUN ON THE BRISTOL, New York City, 9, two weeks.

JOHN McCULLOUGH, Syracuse, Sept. 6, 7.

JULIA HUNT DRAMATIC Co., Louisville, 23.

KATE CLAXTON, Halifax, N. S., 16, week.

MY PARTNER, Boston, Sept. 6.

MAGGIE MITCHELL, Columbus, O., 29.

MRS. G. C. HOWARD'S UNCLE TOM, Philadelphia, 16.

MINNIE PALMER COMB., Brooklyn, Sept. 6.

MITCHELL'S PLEASURE PARTY, Philadelphia, 30.

MR. AND MRS. GEORGE S. KNIGHT, Boston, 30.

ROBSON AND CRANE, Detroit, Sept. 6, week—open season.

RICK'S NEW EVANGELINE, New York City, 30, two weeks.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS, Park, N. Y., 23, two weeks.

SMITH AND MESTAYER'S TOURISTS, New York City, 23, two weeks; Philadelphia, Sept. 13, two weeks.

HAVELY'S WIDOW BEDOTT COMB., San Francisco, 9, three weeks; Santa Luna, 31; Santa Rosa, Sept. 1; Oakland, 2, 3, 4, 5; San Jose, 6; Stockton, 8, 9, 10, 11; Nevada City, 13; Grass Valley, 14; Reno, Nev., 15; Carson City, 16; Virginia City, 17, 18; Salt Lake City, 20, 21; Cheyenne, 23.

WEBER'S NIP AND TUCK, Columbus, O., 9, 10, 11—open season.

WILLIE EDWIN'S SPARKS, Boston, 23.

Members of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

Boston.

The realistic Pinafore, or Pinafore on board ship, has entered upon its third and last week at Oakland Garden. Mrs. Flora Barry has made a great hit as Buttercup, and her singing is loudly applauded.

At Halleck's Alhambra the emotional actress, Annie Ward Tiffany, appears as Jane Rutherford in The Child Stealer. The co. are all new to Boston, and of their artistic merits more anon.

The New Evangeline has entered upon its fifth week at Forest Garden. Harry Josephs had a benefit on Wednesday evening, and Richard Golden will receive one on Friday.

Items: The Boston Museum commences its season 21st, with School for Scandal. Neither Fanny Morant nor Rose Eyttinge are members of the company.—J. G. Saville has been at the Tremont House for the past week. Mr. Saville has many friends in this city, who extended to him many courtesies during his stay. Manager Stetson has been in New York making arrangements for the appearance of the Conquests at the Globe.

There seems hardly a doubt but Salvini will come to this country in the Fall. If he should come Mr. Stetson will manage him throughout the States.—Sadie Martineau has recovered from her recent severe indisposition.—Nellie Taylor, who has been passing the Summer in Boston, has gone to New York to join the Sol Smith Russell comb.—Emma Wilmet has returned from New York, and is at her residence in Chelsea.—Alex Corbett, Jr., has retired from the Kettle Longue Comedy co., and has joined Anthony & Ellis' comb.—Fred Stinson has turned up in Machias, Me.—Mr. William Warren has returned from the West and is at his home in this city.—The performance given at Scituate on the 5th, under the auspices of the American Club, was a success in every respect.—The Bouffant Family, Mattitt, Nellie Taylor, Joseph White, Bartholomew and Hugh Talbot all appeared to the very best advantage. Charles T. Dolan and Nellie Easterbrook furnished some delightful music, and Ed. Farrar and Foster Farrar conducted the front of the house in a very creditable manner. Charles R. Thorne and family, Stuart Robson and family, W. H. Crane and family, Mrs. Lawrence Barrett, Misses Pond and Isabel Stone Pond were among the audience, and manifested their delight in hearty applause.—Haverly's Colored Minstrels at Oakland Garden next week.—Mr. John Gilbert will be in the city on Monday.—Mrs. Agnes Booth was also here last week.—Helen Potter will be the guest of Sallie Joy White at Squantum during the latter part of August.—The Boyston Museum still continues to do a large business this week.—John E. Henshaw, John O. Roome, Lillie Ward, Joe and Annie Burgess, Lizzie Lansing, Tony Williams and Al Decker appear in their specialties.—Mrs. Thomas Barry is at the Masapong House, Sharon, Mass. Mrs. Barry will probably give readings during the Winter, as she does not return to the Boston Theatre.—Adelaide Detton, who is residing in Charlestown, goes to Wallack's Theatre next season.—Mark Price has returned to the city, and is now at the Metropolitan Hotel.—G. B. Mason is having his vacation in Boston.

Chicago.

Haverly's: Palmer's Union Square Theatre co. in French Flats with an excellent cast, including J. H. Stoddard, W. J. Le Moyne, Harry Courtaine, Charles Walcott, Owen Fawcett, Ellie Wilton, Maud Harrison, Ida Vernon, Sarah Cowell, Nellie Morant and others. Mr. Le Moyne with his admirable characterization of Mons. Bonny made the hit of the piece. This standard comedian of the old school I will venture to

say never had a part that fitted him any better than the one he assumed in this piece. The sight of Mr. Le Moyne for all the Chicago theatre-goers is good for sore eyes, he at one time being comedian at Col. Wood's Museum in ante-fire days. He has greatly improved since that time, and I consider him one of the very best comedians on the stage.

Mr. J. H. Stoddard improved his opportunities as the dissipated and henpecked attorney. He shared the honors with Mr. Le Moyne. Mr. Charles Walcott gave an overdrawn rendition of Rikhard the tenor, but there was much deserving of praise in his assumption. Mr. Harry Courtaine as Marquis de Barrameda gave a very fine piece of dialect acting, which was duly appreciated by the audience.

Owen Fawcett, who took the role of M. Ernest Vallay, was very pleasing and assumed shortsightedness and awkwardness very naturally. Mrs. E. J. Phillips made a very good impression, and as the strong-minded, overbearing wife of M. Bonny was exceedingly artistic. Miss Maud Harrison made the most of the small part of Anna Blondeau, daughter of the landlord. Miss Sarah Cowell and Miss Nellie Morant are both worthy of particular mention for their natural and acceptable acting. 8th, Frank Frayne and comb. in Si Slocum. 9th, Union Square co. with Charles R. Thorne, Jr., W. J. Le Moyne, J. H. Stoddard, Owen Fawcett, Miss Ellie Wilton, Mrs. E. J. Phillips, Miss Maud Harrison, Miss Ida Vernon, Miss Nellie Morant and Miss Sara Cowell in the cast. 16th, Union Square co. in The Danicheffs.

Olympic: Dickie Lingard with excellent support has drawn good houses at this place, and deservedly so. Miss Lingard is a dashing, pretty, lively little actress, and is not merely an imitator of Lotta, as most of this class of actresses are. She has a style of her own, and it is a very taking one, too. The piece in which she appeared is Cigale; or, The Child of the Circus. Although many flaws could be picked in the play, her rendition of the gypsy was very artistic, and whenever she was on the stage she kept the audiences bubbling over with laughter and merriment. This lady has appeared here in other plays, none of which were suited to her style. If her manager, Mr. Dalziel, would have this play revised and remodeled there is money in it for both manager and principal. Her support was admirable, including as it did Roland Reed and E. J. Buckley. Mr. Reed as the clown was very amusing and danced and sang well. The full cast was as follows:

Cigale, the Child of the Circus. Dickie Lingard Marignan, an Artist.....E. J. Buckley Caracassonne, Clown of the Imperial Circus Bibi, the Man with the Iron Jaw.....J. P. Keefe Fliche, the Lightning Calculator.....

Alfred Klein Michu, Friend of Marignan.....H. W. Mitchell Count Edgar.....W. C. Cowper Marquis.....K. E. Brown Ducloire.....F. Kent Enriot.....R. C. Rowan Adele.....Florence Newton Baroness.....Emma Frank No. 3.....E. J. Crocker No. 6.....Annie Sutherland

9th, The Seven Sisters, a spectacular piece, under management of John Allen. The usual complement of beautiful Amazons is promised.

McVicker's: Closed. Reopens Aug. 9 with Hill's All the Rage comb. The cast will be: Dr. William Goodwin, chiropodist (a much mistaken man).....Frank Hardenbergh DeWitt C. Briggs (a much abused man).....William Davidge Horatio Braney (on a hunt for a girl).....J. C. Padgett Charley Granger (a lady's man).....

W. Richardson Will Goodwin (journalist and author—a man much sought).....A. Z. Chipman D. Clinton Briggs (a growing young man).....Edwin Miliken Star 547 (who can't endure noise).....John Porter Sophronia Briggs (whose heart forever bleeds).....Metta Bartlett Julia Laid (a sprig of satire).....Susie Winner Cleopatra Braney (who has histrionic aspirations).....Blanche Moulton Mrs. Dr. Goodwin (who thoroughly understands her husband).....Mrs. Owen Harlowe Annie Goodwin (one devoted of Clara Hyatt)

Mr. Hill is a great believer in advertising, and has a full page in each of the daily papers announcing the appearance of his company. The decorations in this theatre recently made are very elaborate and handsome, and the new drop-curtain is a perfect gem. The coming season will be the twenty-fourth of this house under one successive management. This speaks well for Mr. McVicker as a manager.

Hooley's: Closed. The season commences 9th with Criterion Comedy co. in reconstructed version of Freaks and the following distribution of characters:

Dr. Apollonius Ketchum, editor and proprietor of the Bugle, with a freak for the ladies.....De Wolf Hopper Ebenezer Crank, the editor of the Bicker with a freak against woman-kind.....W. J. Gilbert Fred Mastie, an artist, with a decided freak for Florence.....A. H. Canby Charles Lovell, a young man of means, with a freak for Grace.....W. S. Harkins George Goldberg, a wealthy banker, with a freak for business.....J. B. Curran Hunter, Mr. Goldberg's confidential clerk, with a freak for collecting.....Julian Reed Billy Black, a printer's devil, with a freak for copy.....Edward Grey Winetop, an interior, with a freak for the cheering cup.....John Ogden Miss Florence Goldberg, the banker's daughter, with a freak for emancipation of women.....Mary Davenport Miss Tucedonnda Goldberg, the banker's sister, with a freak for writing tragedies.....Mary Stuart Miss Grace Goldberg, the banker's niece, with a freak for matrimony.....Leonore Harkins Jane, maid in Goldberg's house, with a freak for running.....Virginia Thomas

Grand Opera House: Closed. The opening piece at this house will be The Child of the State. It is reported that Will J. Davis will act as manager, but with how much truth I don't know. It don't seem probable that Haverly would be willing to lose his able lieutenant.

Fox's Lyceum Theatre: Closed. Academy of Music: Closed. Items: Roland Reed and E. J. Buckley had a joint benefit, 6th, at Olympic. The audience was not large and the results were not what they should have been.—Robson and Crane's season will commence at Detroit, Sept. 6. Among the support will be John Marble, F. M. Burbeck, R. J. Dillon, A. S. Lipman, Agnes Proctor, Alecia Robson, Nellie Boyd and Mary Myers.—Lucretia Borgia has drawn well at Halsted Street Opera House this week.—Owen Fawcett at the conclusion of his engagement with Palmer's Union Square co. will appear as Pansopant in Around the World in 80 Days at Niblo's Garden, N. Y.—J. H. Huntley's co. will consist for the coming season of Business Manager Joseph Frank; H. E. Wheeler, contract agent; Thomas Deland, programmer; also, George B. Berrell, C. N. Pendleton, L. R. Grisse, J. P. Kilbourne, C. R. Thorpe, F. Carmichael,

William Layton, John Clowe, J. N. Cassell, George Bentley, James Light, Emma Frank, Mamie Johnston, Bessie Taylor and Annie Leake. His season commences Sept. 1.—Charles Ray joins Edward Clifford at Mobile, Ala., shortly.—John McCullough's business manager, Matt Connery, is in the city.—Morlacchi, the danseuse and actress, is here making arrangements for the coming season.—Buffalo Bill (so say the papers) was fleeced out of a considerable sum of money by gamblers this week man.—The Olympic, after Mr. Dalziel's lease expires August 31, will be again under the management of Mr. Sprague, with Mr. Barnes as chief lieutenant. Dalziel's Burlesque troupe will be one of the first attractions presented under the new regime.—The scenery for The Seven Sisters, the spectacular extravaganza announced for the Olympic next week, is the same used by Palmer & Co. in the same piece. Among the attractions advertised are the Ronalds Bros., Miss Ida Gardner, W. T. Melville, Rosa DeBar, Alf Johnson, Ada Boshell, William Dell, Harry Ellis, F. E. Gardner and a full co.—Wronged; or, A Son's Devotion, a dramatization of "Over the Hills to the Poorhouse," will electrify National Theatre audiences the coming week.

San Francisco.

August 3.—Sam Piercy's new play by Dr. Callahan, entitled Deception, has been so much commented upon by the local press that I may be allowed to add my mite. The San Francisco Chronicle, our principal paper here, in referring to the first representation of the play, excused itself for not dwelling upon it on account of its "naughtiness," to which Sam Piercy replies that the Chronicle had better attend to its own cleansing before attacking other people's laundry affairs, and so the war raged on. Speaking of the play from an impartial standpoint, it is not any better or any worse than most of the French plays presented to crowded houses of late.

There is the usual story of misery, seduction, a dishonored mother and an equally dishonored son, very effectively played by James O'Neill, and a morose father (Mr. Sam Piercy); but the principal part—the star part—was taken by a young actor just arrived from Australia. Mr. Fred DeBelleville is a most excellent actor and a perfect Apollo of a man; in fact, so much so that he is running great opposition to handsome James O'Neill, as his physique is double the size and better proportioned. He is a valuable acquisition to Baldwin's, and a worthy successor of Lewis Morrison.

Mr. Piercy has a good play in Deception, but it needs good people to make it acceptable. In weak hands it will prove a failure; but I think Sam Piercy will look out for that part, as he intends organizing a co. of good material to travel East with it. It will be an American play by an American author, owned by an American actor and played by an American co. What more can I say in its favor?

I think the Baldwin suffered a great loss when it allowed Lew Morrison, Miss Jeffreys-Lewis, Eleanor Carey, Miss Wetherell and others to leave. The last-named lady had a benefit last Saturday night, at the California Theatre, and a splendid "send-off" she had. The house was well filled by an appreciative audience, who came to say a regretful adieu to one who had done so much to entertain them for years. Under the Gaslight was the main play, well enacted by a good co. The character of Sam the Nigger was taken by young McArdle of the Baldwin, who showed that, although young in years, the right stuff is in him; and there is no doubt were some enterprising manager to take hold of him, he would be amply repaid for his trouble, for McArdle will give his mark yet.

There are two young men at the Tivoli who are similar cases. One is Harry Thompson, the other John Williams—both young in their profession. Mr. Thompson was, up to within a few years, a bell boy at the Grand Hotel; but his ambition for the stage was so great that he obtained employment at the California Theatre as "supe," until gradually utility parts were assigned him, in which he acquitted himself so well that a position was offered him at Baldwin's, in which on many occasions he so distinguished himself that the management of the Tivoli Garden engaged him to play the Miser in The Belles of Corneville, in which he receives as many as three calls before the curtain nightly.

Mr. John Williams, or Johnny Williams as he is particularly known round the theatre, was an usher at Baldwin's until he, too, became ambitious to be an actor, and in a short time has so well developed that the Tivoli management offered him, also, an engagement to play the Notary in The Belles of Corneville.

Speaking of the Tivoli, there is up place of amusement more liberally patronized than this very place. The very elite of San Francisco are crowding it nightly. The way the operas are presented there might make older theatres blush. The company is a good one in every respect. Hattie Moore and Miss Lefevre are the leading ladies, and Harry Gates, Harry Thompson, and Mr. Barreman the principal male support.

The entrance fee is only 25 cents, and many will go to loiter around and see some friends when they would not feel contented to sit in a chair perched up all evening, especially as one can go and see a man for a few minutes without leaving the theatre.

The Bush Street Theatre is producing The Weathercock, but is not meeting with the same success as it did with other operas. If Mr. Locke is not making any money with La Groutette, he will make up for it by the Widow Bedott party, which opened to a crowded house at the Standard Theatre last night, and is up for a run. It was some novelty like this which we wanted, and Haverly has supplied it.

Mrs. Boyer and her manager, Philip Kirby, have sailed for Australia. Bandmann and company have returned from Oregon. Lewis Morrison, M. A. Kennedy, Miss Wetherell, Kate Denn and a dozen others have left for the East, leaving a void hard to be filled. Charles Locke of the Bush Street Theatre has been appointed manager of the approaching carnival. The variety theatres are presenting good and wholesome plays lately, and will soon receive the attention of THE MIRROR correspondent.

Philadelphia.

There is this season but one stock theatre in Philadelphia—Wood's Museum. Honest old George Wood, who had the pluck to start the experiment last year, and succeeded in making a snug little surplus of cash, has had the good judgment to invest some of this surplus in making marked improvements in the building, which is now a really handsome little theatre. He has a stock company of twenty-five people, some of whom are excellent and resp. artists. The season opened on the 5th, with Harry Dunbar, who is playing a brief

star engagement here, in the title role. Mr. Meredith's acting was all that could be desired, and is marked by its evenness and refinement. He was well supported by the Museum company, especially by George Wessels, as the Major, Mamie Wallace as Margaret, Helen Ottolengui as Laura, and Ella Chase as Mary. The house was crowded, and the same play drew well throughout the week. 10th, was produced Harry Meredith's new play, A Total Wreck, and again there was a fine audience.

The plot is interesting, the situations strong, the dialogue crisp and good, and the performance was received with great favor. After each of the four acts there was a call for the raising of the curtain on the striking melodramatic tableaux with which the acts are ended; and at the close of the third, Mr. Meredith, who played Frank Barrington, and Miss Ottolengui, to whom was intrusted the leading role of Ruth George, were favored with an enthusiastic recall. The plot hinges on the brutality of Ralph George, the drunken father, and the self-sacrificing patience of his daughter Ruth. There is a wreck on the sea-coast, and amongst the rescued was Roderick Barrington, uncle to Frank Barrington, Ruth's lover. He is robbed of a large amount, and Ralph is suspected of the crime, while the guilty party was Arthur Manning, who elopes with Tustina, Ruth's sister. By an ingenious contrivance the money gets into the hands of Madame George, an imbecile, who conceals it in the pages of a book, and the tangled skein of an interesting combination of striking situations is unraveled with much skill and effect. Ruth, who is a consumptive, succumbs under the effects of the disease, and her death is hastened by the brutal treatment of her father, the drunken seaman. Harry Meredith's acting was dignified, manly and artistic, and George W. Wessels handled his role with marked ability. Miss Ottolengui played the beautiful role of Ruth with great pathos and power, and in a number of her best scenes drew tears from the audience. She is pretty and petite, and the impression she made in this trying role gives promise of a bright future in her professional career. Mamie Wallace as Tustina was effective throughout, and she proves herself to be a most valuable acquisition to Mr. Wood's excellent co.

The subordinate roles were well sustained and the performance was as smooth as could be expected on the first representation of a new play.

At the matinee on the 9th, the amusing old comedy, £100,000, was given, and will be repeated at matinees on 10th, 12th and 13th. A Total Wreck will run through the week, at night performances, and at matinees on 13th and 14th.

Items: At the Park Annie Firmin and John Jack will open on 16th, in Civil Marriage, to be followed by Expiation, Henry IV. and Coralie, and on same date at the Walnut Mrs. George Howard will appear as Topsy in Uncle Tom's Cabin.—Harry Linden, the comedian, is here at rest, looking after the production of a new play adapted by him, which promises to create a sensation.

Cincinnati.

Highland House: Miles' Juvenile Opera co., reinforced by several of the leading members of Haverly's Juvenile Opera troupe, began a short season of comic opera on 8th. The Little Duke will be the opening attraction, and will be followed later on in the season by Chimes of Normandy and Pinafore. The accessions from Haverly's to Miles' troupe are Arthur and Jennie Dunn, Ida Decourt, Amanda Sylvester, George Browning and Augusta Collins. With its present composition, the troupe will rank among the strongest of its class in the country. Carlo Torriani, late musical director of the Collins & Short English Opera co., will officiate in the same capacity for the Juveniles.

Items: The Coliseum, remodeled and enlarged, with a seating capacity of 2,500, will reopen 14th, with Power's Paragon Comedy co., followed 21st by Harry G. Richmond in Our Candidate.—28th, the regular stock will make its initial bow, supporting Harry Rowe in his new drama, The Argonauts. Among the attractions already booked for an early appearance are the following: Joseph Proctor, in Nick of the Woods, Marion Mordant, Isidore Davidson, Maude Forrester and Edie Johns.—Charles King, the banjoist, left for Toledo 8th.—Manager John Whalen of Louisville was in the city during the past week.—J. H. Russell, business manager of Hoey & Hardie's Child of the State comb., left for the East early in the week.—Harry G. Richmond announces the completion of his combination, comprising the following: Florence Stover, Edith Weaver, Nellie Lingard, Nelson Decker, Frederick Julian, A. C. Barker, Edwin Clifford, Irwin Thomas, J. B. Hunt, George H. Monroe and C. McCarty.—The Coliseum will in future be known as the "Coliseum Opera House."—The Murray-Ober comb. opened the season at Mt. Glenad, 7th, presenting The Octodon.—It is rumored that Business Manager Nat Homer of the Big Four Minstrels has secured Charley Lord for the ensuing season. Charley is a big favorite here, and is without doubt one of the best Ethiopian comedians now on the stage.—Kittie Downs and the Mays have left for Brookville, Ind., under engagement for week beginning 9th.—Our local managers are as yet chary in their announcements of future attractions. It is, however, definitely arranged that the Grand Opera House will reopen 30th—one week earlier than heretofore announced—with Alice Harrison and co. in Photos.—Pike's will not inaugurate the season until Sept. 13, when The Banker's Daughter will be presented by the Collier co. The stalls in the balcony of the latter house will be removed to increase the seating capacity, and a number of other improvements are in contemplation.—Manager Snelbaker of the Vine Street Opera House arrived home early in the week, and claims that during the season he will present all of the big specialty artists in the country.—The theatre will be enlarged, new scenery added, and, in fact, the house will be subjected to a general overhauling.—Heuck's Opera House had a narrow escape from destruction by fire 7th.—The College of Music announce a series of eight Chamber concerts during the season.—Willie Edouin's Sparks are booked for an early appearance at Heuck's.—John Robinson's circus is showing in the small towns in the vicinity of this city.—The Eighth Cincinnati Exposition opens Sept. 8, and will materially benefit the managerial interests from a pecuniary point of view.—Manager Thomas E. Snelbaker of the Vine Street Opera House shot, and from present indications, mortally wounded, Officer A. Chumley of the Central station, Sunday, Aug. 8, at 6:30 p. m. Circumstances surrounding the affair indicate that the shooting was done entirely in self defense, and the sympathy of the public is decidedly in

favor of the manager, who has been released on bond of \$5,000.

Brooklyn.

Dullness reigns supreme here, concerning matters theatrical. Up to the date of writing (Aug. 11), while other cities are "booming" in regard to the coming season's amusement campaign, not a word is heard of what is to be done this Winter at our various places of entertainment.

Haverly's is announced to reopen on Aug. 23, but the attraction has not yet been made public.

With the exception of an advertisement of Leavitt's Variety troupe, in which it is stated that they inaugurate their season at Sinn's Park on Aug. 30, nothing has yet emanated from the managerial sanctum of the Park, to inform the public as to whether the Leavitt engagement would constitute the inaugural attraction, or if something would precede, in order not to give Haverly the advantage of one week's exclusive occupancy of the amusement field here.

Academy of Music, Haverly's, Park, Novelty, Hyde & Behman's, and Berry's, with the Athenaeum and Music Hall, are still continuing in a state of lethargy.

Court Square: The programme here this week consists of a first part, in which figures an organization styled Mills, D'Aimes Female Minstrels. It comprises the veteran Coal White as interlocutor, with Sarsfield and Hyland on the "bones" end, while upon the opposite "tambo" side are found Messrs. Fisher and Heeny. The female minstrels comprise several ancient dames ranging in shape from mastodon to living skeleton proportions; the other chairs being occupied by mere children, whose lower limbs are lavishly displayed in a manner intended to be sensual. The olio introduces a Japanese boy who performs in a creditable manner the rope balancing and slide-for-life feats made familiar by King Sarbo.

Nellie Collins and Lottie Russell, vocalists, serenade the audience with a series of Callan and Haley in song-and-dance, Thomas and Heeny in Dutch act, Steve Sarsfield, Lancashire cloggist, and John Fisher in German recitations—the whole concluding with Squire Dougherty's Holiday. Business continues to be of satisfactory dimensions.

Items: Messrs. Hyde & Behman's lobby, as seen from the street, looks very attractive with the new decorations, in an combination of Japanese and Eastlake designs.—Mr. Edgar Edgarton will continue to fill the office of treasurer at Haverly's this season, a position that he assumed upon the withdrawal of the previous incumbent, Edward S. Keyes, in April last.

Colorado.

DENVER.

Theatres all closed except the Palace (variety), which is having all the attendance it can accommodate, with Montague's Fun at Long Branch and Dr. Tanner the Starving Man, as the attractions.

Items: John W. Dunne is in town looking well.—Barnum's Greatest Show on Earth is here for 4th, 5th and 6th. They are doing the largest business a circus ever did in Denver. There is magic in the name. The programme is very good. Zazel, the flying lady, and Mme. Dockrill, are the chief attractions.—The new Opera House is progressing rapidly.

Connecticut.

HARTFORD.

Roberts' Opera House: The only indication of the coming Fall season is the peculiar three sheet bills of the Snelbaker & Benton comb., which set forth their dates from their opening till well along in the season, Hartford being down for Sept. 2. There is as yet no announcement of the people.

New National: We cannot give any detail as to the opening of this house, except that it will be opened 23d for one week, and will then close 1st Sept. 13, when the Fall season will be inaugurated.

Items: In regard to the removal of Prof. R. O. Phelps to New York, we can give the following in addition to what we said two weeks ago: He is to assume the musical direction of Paul Premier's entertainment of Mystery, Music and Mirth, which is to be given in Masonic Temple. The entertainment will be more particularly for children, and will be of a high character, illusions, singing, etc., going to make up the programme. We are sorry to lose Prof. Phelps, and congratulate you on your acquisition.

NEW HAVEN.

Mr. John N. Near, who for many years so successfully managed the Bridgeport Opera House, has assumed the management of the New Haven Opera House, in the place of Mr. George Coe, who it will be remembered resigned the position a few weeks since. The fact that Mr. Near is an old and efficient manager precludes any doubt but that under his guidance this cosy little theatre will thrive and retain its already well-established reputation. During the past week Prof. H. Coe showed three evenings in an exposure of Spiritualism, to very light business.

BRIDGEPORT.

Opera House (Hawes & Keeler managers): Rial's Humpty Dumpty 16th.

New Haven Opera House (Near & Clark managers): The following attractions are booked: Rial's Humpty Dumpty, Albert's Minstrels, Our Gentlemen Friends, Strategists, My Partner, Fanny Davenport, Mary Anderson, Lotta, Joe Jefferson and Maggie Mitchell.

Georgia.

MACON.

The season being slow to open in the South, I will give a few introductory remarks preparatory to future developments. The coming season promises to be one of extraordinary activity throughout the South. Already several managers have written for dates who have never come this far South heretofore. Macon contains a population of 16,000, city proper, and 26,000 including suburbs. We have two opera houses, viz: Ralston's Hall and Masonic Hall. The majority of shows will appear at Ralston's Hall, as the Masonic has no gallery. Your correspondent is under many obligations to Mr. Burr Brown, the genial and efficient theatrical agent and bill-poster (who is now in the North on a rusticating tour) and Mr. Block, the affable and courteous booking agent of Ralston's Hall, for courtesies extended. A convenience to managers and the show-going public in general will be found in the Opera Glass. The initial number will appear this month. It will be devoted to music and the drama, and besides being distributed as the house-bill, it will have a large serial circulation on the day of each performance.

The season will open early in September, Templeton's Star Alliance the first attraction, to be followed by J. T. Ford's Southern Comedy co., Mme. Rentsz's Minstrels, etc.

In my next I will give the dates of cos. booked. We have a new musical sensation in this city, a musical indicator for pianos and organs, which is the simplest method yet patented for learning to play accompaniments to voice and instrument. It is all the owner claims for it.

ATHENS.

Dupree Opera House (W. H. Jones manager): The coming season promises to be very fine. First-class cos. are booking, and our people will always sustain good attractions. Railroad schedules could not be better, and with the vast improvements now going on, Athens will be very lively. Money will be very free owing to the fine crop prospects, which will please all managers.

Item: THE MIRROR can be found on file at the Opera House, with the latest dramatic events of the day.

Indiana.

INDIANAPOLIS.

The only item of interest in legitimate circles is the benefit to be given to Mrs. H. Moore, an old Indianapolis favorite, on Aug. 13. The same co. that so ably assisted A. S. Lipman have tendered their services for the occasion. Sardon's brilliant comedy, A Scam of Paper, will be given, and a crowded house is assured.

Gilmore's Garden Theater is still playing to crowded houses. The following people were favorably received during the past week: Sage Richardson, the Marr Bros., the Mortons, Pauline Ames, Quinette Children, and William Turner. The programme given was varied and clean. Arrivals: 9th and week—Milligan and Quintin, Allie Smith, Della Cook, Nick Woodland, and the Kirbys. Departures: The Mortons, Toledo; Sage Richardson, Ft. Wayne; Quinette Children, Cairo, two weeks, and then join the Grand Southern Circus for balance of season.

Items: Charles Spratt has severed his connection with the Juvenile Opera co. and is organizing a Juvenile Minstrel comb. in this city.—F. G. White, an old-time Hoosier favorite, was in the city during the past week; also Charles Stowe, the agent of Sells Bros. circus.—Crone's Garden Theater is undergoing vast improvements, and will open Sept. 1, under the management of Fred Felton, now manager of Gilmore's Garden.—Dickson's Park Theater and Grand Opera House will open Sept. 1, with Herne's Hearts of Oak.—The English Opera House will not open until Sept. 12, possibly 25th—with Lawrence Barrett in Richelieu.

VINCENNES.

Green's Opera House (William Green manager): Work on this house is progressing, and will be finished by September. The improvements are a gallery extending all around the house, new boxes, leather-cushion chairs entire new stage and new scenery, etc. P. J. Toomey, of the firm of Nixon, Halley & Toomey, artists at Olympic and Grand Opera House, St. Louis, is here, and has contract for scenery, stage, etc.

The Arena: Barnum's Circus Sept. 20.

RICHMOND.

John Robinson's combined menagerie, museum and circus gave two exhibitions 6th, to vast assemblages. In the evening there was a perfect jam, many being unable to obtain seats. The arena performance was very fair. The menagerie was strengthened by the arrival here of nine camels and five cages of animals from the ill-fated Bird & Peters' circus. An ant-eater was also received direct from India. Your correspondent is under many obligations to Mr. Gilbert Robinson, one of the proprietors. Their route extends next week through Kentucky.

TERRE HAUTE.

Opera House (C. E. Hosford manager): No amusements at this house this week. Preparations are being made for the coming season.

The Arena: Batcheller & Doris' Inter-Ocean Circus Aug. 2, to good business. They showed in Brazil, Ind., 3d; Rockville, Ind., 4th.

ANDERSON.

The Townsend Dramatic co. for six nights, during Fair week, commencing Sept. 6. Old John Robinson's Circus succeeded in drawing two good audiences 3d. We wish to return thanks to "Jack" Robinson for courtesies extended. The Inter-Ocean Circus will pitch tents 8th.

ILLINOIS.

SPRINGFIELD.

Opera House: 11th, 12th and 13th, a Soldiers' Reunion will be held here, and on each evening Charley Collins, assisted by amateurs, will present his drama Reward; or, The German Volunteer.

Adelphi Theatre: Business has improved. Closing 30th: The Leroy's, Jennie Oates, Ida Morton, and Sam Cole. Arrivals 2d: Julia Edmonds, Charles Glidden and Carrie Duane.

Items: Prof. Gould has been making balloon ascensions during past week at Lincoln Park. Podanto has been giving tight-rope performances at same place.—Barnum's show Sept. 8.

ROCKFORD.

Charles E. Dennis, last season treasurer of Haverly's "C. C." co., was at home here last week, taking a rest previous to joining the co. at Chicago next month. A. A. Fonda, for many years leading bill-poster, goes out in advance of Gulick & Blaisdell's Hop-Scotch party next season, in company with Jake Murray. Charlie Collins, the famous Dutch comedian, left here on the 4th after a few days' rest, for Springfield, where he plays a week, thence to his home at Easton, Pa.

SANDWICH.

Amusement news at present is a little light. Sells Bros' Circus exhibited here twice on the 3d to large tents.

Horace Herbert, who is well-known here, has obtained a divorce from his wife, Florence Herbert. Herbert has formed a new co., which will soon take the road. It will be a strong one, from all reports that have been received. They have dates here for Sept. 13 and 16 at the Opera House.

AURORA.

Sell's Bros' Circus, 5th, drew fairly. A good feature was the absence of the lemonade and candy vendors.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House: Sam Gardner's Minstrels booked for the 9th. Ward's minstrels failed to come to time on the 5th. They collapsed north of here.

DUBUQUE.

Harry Webber will open our season at the Opera House August 27, in Nip and Tuck.

KENTUCKY.

LOUISVILLE.

Macanley's Theatre: We can not learn what disposition will be made of this theatre,

but will post you when anything is decided. [We have positive information that this house will be open for the season. Bookings are now being made.—Ed. MIRROR.]

Opera House (William A. Warner manager): The season will commence Sept. 13, and Messrs. Brooks & Dickson announce the following: Alice Harrison comb., J. M. Hill's All the Rage comb., Barlow, Wilson, Primrose and West's Minstrels, Child of the State comb., A Gentlemen from Nevada comb., Mitchell's Pleasure Party, Our Goblins, Gus Williams' German Senator, Madison Square Theatre co. in Hazel Kirke, Our Flirtations comb., Thomas W. Keene, Willie Edouin's Sparks, Oliver Bond Byron, Maude Granger, Two Nights in Rome, Emma Abbott Opera co., Bartley Campbell's Galley Slave co., Collier's Union Square co., Banker's Daughter, Milton Nobles comb., A Golden Game comb., Strakosch & Hess' Opera co., Joseph Jefferson, Sol Smith Russell in Edgewood Folks, Ada Cavendish, E. A. Sothern, Lotta, Minnie Palmer in Our Boarding-School, Annie Pixley, M'iss; Robson and Crane, Seldene Opera co., Mrs. Scott-Siddons, Aldrich and Parsloe in My Partner, Joseph K. Emmet, Herne's Hearts of Oak comb., Baker and Farron, Buffalo Bill, Herrmann, John McCullough, Maggie Mitchell, Mary Anderson.

Knickerbocker Theatre (Nellis Borden proprietor): This popular resort has been well filled nightly. The following bill of fare was provided: N. B. Shiner and Flora Bingham, sketch artists; Billy Wylie, Irish comedian; Rose Collins, serio-comic; Tommy Morrissey, jiggist; Maud Morrissey, serio-comic; McAvoy and Rogers, sketch artists; Milligan and Quinlan, song-and-dance; Misses Vic Reynolds and Allie Smith, song-and-dance, and other attractions. The favorites this week were McAvoy and Rogers and Milligan and Quinlan, both first-class teams.

Buckingham Theatre (John H. Whallen manager): The proprietors have anticipated the wants of their patrons by opening a beautiful refreshment arcade, where a string band discourses music nightly.

Items: Bessie Bell, the "California Humming-Bird," was in the city last week, and left for Cleveland to join the Rentz-Santley Burlesque Opera co.

Massachusetts.

LYNN.

Music Hall (George W. Heath manager): This beautiful temple of the drama is to be resented before the Fall and Winter season opens. Manager Heath was in New York last week to see what arrangements he could make in regard to the same, and he obtained a perforated wooden seat that could be put in the hall for about \$1,600. Nothing definite, however, has been decided upon, but a change in the old seat will certainly be made before the season opens.

Academy of Music: This Thespian temple is to change hands, and will be opened Sept. 6. Charles A. Whitney, late business manager of the Boyston Museum, Boston, and James H. Wright, formerly of the New National Theatre, Hartford, assume the management, and will open at the above date.

Item: The genial Fred Mower, of Wilkinson's Uncle Tom's Cabin co., is spending his vacation in Lynnfield, with M. O. S. Quito, Esq. Fred reports times lively, and plenty of sport.

NEWBURYPORT.

Things in the amusement line have been very quiet here lately, nothing having taken place since the departure of the Great London Circus last month, which performed to crowded houses both afternoon and evening. A hope is felt here that City Hall will be remodeled before next season; its seating capacity is now too small (a little short of 900). It is proposed to enlarge it by extending the galleries. George W. Hill, formerly of this city, is spending his vacation here. He will be a member of Thomas W. Keene's co. next season. Mr. Hill was a member during the past season of the Ideal Uncle Tom's Cabin co., playing the part of Marks over 250 times.

Sept. 15, Anthony & Ellis' Uncle Tom; 22d, Suelbaker & Benton's Majestic co.

TAUNTON.

Messrs. White Bros., the enterprising managers of Music Hall, are to have it thoroughly renovated during the month. It is to be repainted throughout and several new scenes added, among which will be a handsome parlor scene. The ventilation will be improved and everything done to add to the comfort and satisfaction of patrons and profession. The season will open about the middle of September, some of the best troupes on the road. Anthony & Ellis' Uncle Tom's Cabin troupe are among the first to appear; John A. Stevens' Unknown comb. booked for Sept. 27, 28, and 29.

SPRINGFIELD.

Mrs. Mattoon's Opera co. present Pinafore 17th, 18th, 19th, 20th, on the river opposite Hampden Park. A full-rigged ship is to be anchored in the river and seats for 2,000 have been erected on the bank. The co. is one of the best that has played here, and as it is to appear during Race week, it will undoubtedly attract large crowds.

SALEM.

Willow Park: Drums is still the bill at this Summer resort, and is taking fairly. I should judge the horse railroad company were reaping more money conveying the patrons from the city than what they take in at the theatre.

Maryland.

BALTIMORE.

Things theatrical are looming high now, and the coming season promises to be one of brilliancy. The work of preparation has begun at all the theatres. Rehearsals are still going on at Ford's Opera House for Fun on the Pacific, the piece with which Mr. Ford is to open his season on the 16th. At the Academy of Music the carpenters and scene-painters are busily engaged in making some needed repairs. The Monumental is being rapidly converted into one of the cosiest little theatres in the city. Messrs. Collyer & Kelly have assumed the management of the Front Street Theatre, and announce their intention to make it a first-class variety and dramatic establishment. J. H. Howe in the Argonauts of '49 is billed for 16th.

Wilson Hall (George W. Sweet manager): Callender's Georgia Minstrels 12th; Agnes Wallace-Villa comb. 17th.

Missouri.

ST. LOUIS.

Uhlig's Cave: The original Spanish Students made a great success here. The seating capacity of 2,500 was inadequate for the audiences. Charlotte Hutchings sang on several evenings, but during her absence, through illness, the Spanish Students furnished the whole bill—a feat that has not been accomplished by any co. in our recollection.

Pickwick Theatre: This concern, which

was badly managed during the present season, will be submitted to another trial of legitimate stars and combinations.

Miscellaneous: The Theatre Comique will be opened Sept. 3.—The Olympic Theatre will open with Tony Pastor's troupe 30th.—Prof. Mayer has instituted a feature in St. Louis audiences—that is, the furnishing of cheap music to audiences.—The Spanish Students will remain at Uhlig's Cave during next week.—Box and Cox by Messrs. Shewell, Cutler and Knight will supplement the performance at Uhlig's by the Spanish Students.

ST. JOSEPH.

Toothe's Opera House: Closed. Booked—Sept. 20, Sprague's Georgia Minstrels. So it goes! Nigger shows sandwiched with circuses all Summer long. O ye gods! (gallery), what golden opportunities.

Apollo Garden: Closing 8th—Charles Mason, to Springfield; Cassidy and West, to Omaha; Cary Sisters, M. Leo and Conchito Leo, to Kansas City. Opening 9th: Harrison and Leary, Jennie and Montague, and Blanche Harrison. Good business, and Manager Howard deserves it.

New Elm Garden: New faces—Minnie and Ida Cary, Pierce and Bell and Eddie Andrews. Business very fair, although not as good as Manager Essington's enterprise deserves.

Michigan.

GRAND RAPIDS.

Powers' Opera House (William H. Powers manager): 5th, John Thompson in Around the World in Eighty Minutes, before a small audience.

Items: Redmond's new opera house is fast nearing completion and presents a handsome appearance. Manager Redmond informs me that he will be ready for business about Sept. 30.—Dates are filling rapidly for Powers' Opera House, and the prospects for a good season are flattering. Mr. Sol E. White is painting a new curtain for this house.

Union Hall (J. Chase manager): John Thompson in Around the World in Eighty Minutes, 6th. Booked: Dickie Lingard's Comedy co. 11th, 12th, 13th and 14th.

Minnesota.

MINNEAPOLIS.

No bookings for the balance of the month at either of our theatres. The manager of the Academy has returned from the East, having booked a great many attractions. He opens Sept. 3 with Buffalo Bill, to be followed by Tony Denier's pantomime, Hoey and Hardie's Child of the State, Goodwin's Frohques, John Dillon in two new comedies, the original Banker's Daughter comb., Union Square co., All the Rage, Hop-Scotch, Den Thompson, Frank Maye, Golden Game comb., George S. Knight in Otto Mitchell's Pleasure Party, the M'iss comb., Maggie Mitchell, Emma Abbott, and probably Strakosch & Hess' Opera co., etc.

Fred Bryton is expected home this week. Will open the Opera House Sept. 1, promising a lively season. Mrs. McDowell will be leading lady. Percy Shelly and Clara Baker of the old co. will be of the stock, and probably Ted Irving. Balance of co. not settled at present.

Minneapolis will be one of the few cities in the country running a stock co. through the season. Messrs. Bryton and Carver deserve for their enterprise a liberal support. Manager Hooley of Chicago has been spending the past week in the city.

New York.

SYRACUSE.

No movement in dramatic affairs to report for the past week. Nothing to look forward to until late in August. Barlow, Wilson, Primrose & West's Minstrels will assemble here 12th, for rehearsals for the coming season. In the arena of the sawdust and spangles we are to have "The Great London Circus," which has been advertising most lavishly; and from all appearances the returns will be a big "pull" of the current coin of the U. S. They will be here on the 12th. Fred Dixon of Mahu's Opera co. has been here drilling the Daniels Fatinitza co., the one being organized by Manager Lehnen. He will leave for New York early next week. Syracuseans are supplied with THE MIRROR Fridays at 7:30 a.m. At 9 o'clock your correspondent was in search of one, but found all had been sold. A canvass of the news-dealers proved that sixty copies are sold here, and that all of said number were disposed of. An additional order for more copies has been sent in by all of the dealers here, and it is to be hoped that enough will be on hand to hereafter supply the increasing circulation.

Blanche Weaver of Daly's Arabian Night comb. is visiting friends here. Miss W. returns to New York in September.—Marie Stone (Mrs. George McDonald), the well-known singer, is also here.

ALBANY.

Leland Opera House (J. W. Albaugh manager): Closed. Will be opened for the Fall season last week of this month, with Add Rayman's Flock of Geese co. The official list of the attractions booked for the coming season embraces some of the finest on the road.

Martin Opera House (Theodore Mosler manager): 11th, Tony Pastor's co.

Tweddle Hall (William H. Appleton, Jr., manager): The improvements being made are progressing finely. The opening will take place Sept. 16, when The Pirates of Penzance will be presented. The following attractions are already secured: Corinne Opera co., Joseph Jefferson in The Rivals; Jarrett's "Musical Phalanx," Emma Abbott Opera co., Aberle's Minstrels, Agnes Robertson in The Colleen Bawn; Our Gentlemen Friends, Mrs. Scott-Siddons in As You Like It, Romeo and Juliet, and a new play; Our Wives co., and J. B. Polk in A Gentleman from Nevada.

Items: The Albany Comic Opera co. under the management of Pillsbury & Schreiber, and consisting of the following people, have been doing the adjoining towns: The Misses Koot and Van Hoesen, Edgar Miller, Lawrence Eddinger and Harry Townsend. Business reported fair.—Miss Carrie A. Turner, reader of this city, is engaged for a number of courses in the coming season.—G. W. Smith, late of Albaugh's stock co., has gone to New York in quest of an engagement.—Work on the new Green Street Variety Theatre has been commenced.

ROCHESTER.

Grand Opera House: Tony Pastor and comb. are billed for 12th. We assure them a crowded house.

Items: Charlie Backus, of minstrel fame, is in town. Charlie's smiling countenance and diamond pin will be a prominent feature at the driving park this week.—Dezman Thompson (Uncle Josh) has arrived in the city and has registered at the Whitcomb House. He has announced his intention of "taking in" the races.—Loh Morris, the old-

time minstrel, is at the Osborn, looking hale and hearty. Lon's talent is devoted to the sports on the turf at present.—Advertising car No. 2 of the Great London Circus arrived a few days ago, and it attracted many people, who were entertained by music from the steam piano. This show has put out some wonderful advertising, being far ahead of anything ever attempted here. A new departure is the work of the soap artist, who has decorated the windows of some of our most prominent business houses, which of course attracts the passers by.

HORNELLSVILLE.

William H. Sherwood and Eugene Thayer, Boston's well-known pianist and organist, drew a large and select audience 7th, at the Presbyterian Church. Nothing going on at the Opera House the past week. Booked: Agnes Wallace-Villa comb. 19th, and Jane Coombs 27th.

JAMESTOWN.

Institute Hall: Tony Pastor comes 14th, Wallace-Villa co. 23d.

Items: Lillian Clives Clark is in town.—J. W. Carner has taken up his residence at Gowanada, N. Y.—Fred Wren and co., including Ben Rogers, are playing at Mayville (Chautauqua Lake), N. Y.

BINGHAMTON.

Nothing doing. Tony Pastor's troupe 14th. Great London Circus and Menagerie 28th.

New Jersey.

NEWARK.

Park Hall: Work was begun on Wednesday on this house, with the object of transforming it into the Park Theatre, and is now fairly under way. The plans, which are from the offices of well known New York architects, promise to make the alterations entirely satisfactory, and the house a handsome and commodious one. Manager Gray has every expectation of being able to give the initial performance by Oct. 1. Mr. Paul F. Nicholson at present represents the management in New York.

Grand Opera House: Will open the season 25th with the Big Four Minstrels. The managers have booked heavily for the season, and up to the last day of their lease, and offer an excellent list of attractions.

Waldmann's: 9th, week, Victoria Loftus' Female Minstrels.

Nevada.

CARSON CITY.

Opera House (John T. Preddey manager): Sunny South comb. on 25th and 26th ult. Fair house first night, but second very poor. Sunny South is a four-act play, awkwardly constructed by a California dramatist (?) and appears to have been written to give Cooper and Johnson, a couple of clever specialty artists, an opportunity to introduce their songs and dances. Haverly's Bedott Comedy co. on 31st. Splendid house and well-pleased audience. Started for California on 1st, to play four weeks' engagement at the Standard, San Francisco.

Items: The old Carson Theatre has been closed for dramatic purposes for a year past. It is now run as a saloon, shooting gallery and an armory for the Carson Guard.—Miss Jesse Shirley, a young recitationist hailing from Chicago, gave an entertainment at the Presbyterian Church on the 30th ult. The audience was small, but her readings were highly satisfactory.—George Woodthorpe, who appears to have been otherwise of late, is here, having succeeded from the Sunny South co. A clever subreter, but unfortunate in getting engagements from inappreciative managers.—Nothing booked at the Opera House for next week, but Manager Preddey expects to play the California Comedy co. during this month. The co. embrace Barton Hill, Jean Clara Walters, etc.

Ohio.

CLEVELAND.

Opera House: The painters and frescoers are still at work, and it is hardly probable that the season will open before Sept. 6 (Fair week). Manager Hanna proposes to do his own bill-posting this season, and will erect new bill-boards all over the city, of which he is to have exclusive control. He has already booked a large number of the best stars and combinations, the names of which I shall announce in a week or two. All the Rage will probably be the first attraction.

Academy of Music: Still closed and silent. There are no signs as yet of the promised improvements. The old place needs a thorough overhauling, and now is the time to have it done. A rumor is out that Manager Elslser is busily engaged in filling dates; but I can learn nothing definite about the matter, as the house "officials" are very reticent in regard to their future movements.

Haltorth's Garden: The Germania Orchestra, whose tri-weekly concerts have proven so enjoyable, has been somewhat enlarged, and Prof. Zitterbart, appointed conductor, in place of Prof. Poehringer. The improvement will be fully appreciated by Mr. Hogg's numerous patrons.

Comique: The Female Wrestlers, Mlle. Maria and Miss Ida Alb; Ellis and Jones, Bessie Bell, Eddie Edwards, Cogill Bros. and Myles Morris are the attractions this week.

Items: A veritable sensation was created 5th and 6th by the appearance here of Forepaugh's Monster Circus and Menagerie. For the past two weeks the city and surrounding country have been flooded with advertisements of the "Greatest Show on Earth," and the excitement was so thoroughly "worked up" by Mr. Forepaugh's cunning newspaper men and enterprising bill posters that even politics were for a time forgotten by the average citizen, and the huge tents were literally jammed at each performance, while, on Thursday, thousands were turned away, and an extra one was given Friday a. m. to accommodate the overflow. The "boom" far surpassed anything of the kind ever seen here before.—The Great London Circus comes Sept. 3.—Manager Hanna has assumed control of Liberty Hall, Pittsburg, and is sparing neither pains nor expense to make it a first-class theatre in every respect. The interior is undergoing a complete transformation, and the best attractions on the road are being secured for an appearance there this season.—Prof. Hartz has decided to call Cleveland his home, and will soon begin the erection of a fine residence in the suburb of Glenville.—Mr. Charles H. Day, Forepaugh's efficient press agent, is resting in the city for a few days.

Comstock's: Gulick and Blaisdell's Attraction No. 2, presenting Nip and Tuck, with Harry Webber as Nicholas Nip and D. H. Fitzpatrick as Tracer Tuck, open season of 50-81, 9th, for three nights. A double bill, Three Days' Grace and Smoke, is announced for the last night, 11th.

Grand: Collier's Celebrated Case comb. open season at this house 9th, playing Celebrated Case four nights, instead of adding

Rose Michel and Banker's Daughter, as at first understood. I presume a return visit will be made later in the season to present these plays. E. K. Collier, E. L. Tilton, Edwin Varrey, Emily Baker and Anna Boyle (of Cincinnati fame) are identified with this co.

Items: H. W. Frillman, basso of the San Francisco Minstrels, is home on a vacation during Reunion, and sang last Sunday in the choir of the Second Presbyterian Church.—Miss Emma Lathrop, just returned from New York, sang a selection in the offertory service of Bishop Watterson's consecration at the Cathedral Sunday, 8th.—Miss Mary Beebe received a telegram 5th, from Boston, saying the Boston Ideal Opera co. will open Sept. 13, at Booth's, New York, in Pirates of Penzance. Miss Beebe sings Mabel.—Mr. Mithoff of the Grand has returned.—I am indebted to Frank Murdoch for a very enjoyable ride behind his famous trotter Sam last week. Nothing on the road could pass him—the horse.—General Mite is receiving crowds at City Hall, two years ago, with Lucia Zarate, which were well attended. Frankie and Pearl Hurr are with him now.—Reunion "draws" are numerous. Curtis' Spanish Students are at Hesseman's Garden week of 9th; also the Charest family of wire-rope walkers.—Little Rosebud, the smallest star in the profession, is announced for 14th at Naughten Hall, with a support of variety artists.—John B. Miller runs a brass-band show and the Big Four Comical Minstrels from Springfield, at the Fair Ground this week.—Sam Deane had a sacred concert announced for Sunday evening, 8th, at City Hall, but it has "gone up," like all the rest of Sam's snaps.—J. F. Willets, director of amusements at the Central Asylum for Insane, is meandering through the State, doubtless searching for the "Ohio foot of the ladder."—A Sunday paper advertises her as Emma instead of Anna Boyle. Why the deception?—Employees for the Grand have been engaged as follows: Theo. Morris-Miller, manager; W. C. Hamilton, treasurer; George V. Snider, stage carpenter; George W. Little, lithographer; W. S. Dunnington, properties; A. C. Francisco, head usher; Dan Schreiner, second usher.—The Sunday Capital of 8th says: "The Columbus CORRESPONDENT of dramatic journals will now have a good opportunity to display their ignorance concerning dramatic art." Wouldn't it be just as well if the editor of the Capital did not display his ignorance of grammatical art in this manner?—Forepaugh's about Sept. 1. It looks familiar to see the "paper on the wall" once more, and the "window-hangers" prove an interesting study.

SPRINGFIELD.

Black's Opera House (Wm. C. Black proprietor): Closed. Among the attractions which Managers Frank Comstock and Harman Tyner have booked for this city, next season, are: M'iss, Fannie Davenport, Galley Slave, A False Friend, Evangeline, Our Goblins, Sol Smith Russell, and Leavitt's Specialty co. These and many other excellent entertainments Manager Tyner will give Springfield people, and at popular prices.

Items: Manager Theodore Morris has booked the following attractions for the Ohio circuit (which includes this city): Maggie Mitchell, Agnes Robertson, Mary Anderson, Mrs. Scott-Siddons, J. K. Emmet, Joseph Jefferson, John McCullough, Sol Smith Russell, O. D. Byron, Robinson and Crane, Baker and Farron, F. F. Mackey, Bartley Campbell's Matrimony, Gentleman from Nevada, Banker's Daughter, Criterion co., Union Square co., Hearts of Oak comb., Golden Game comb., Child of the State comb., Emma Abbott Opera co., Strakosch & Hess Opera co., Pirates of Penzance, Strategists, Marble's Tile Club, Comley and Barton's, Lawn-Tennis.—Dr. Joseph D. Kimball, an old-timer, has been giving freeopen-air concerts to large audiences for the past two weeks. The Doctor has lost none of his old-time humor and his original comic and sentimental songs take well. He has been on the road for the past twenty years.—The Comical Four Minstrels will give three performances at Columbus this week.—The Clark County Fair opens 17th, and continues four days.—A good circus and menagerie could strike a "bonanza" by giving us a call—only one this season.—Manager William Thornburgh has our thanks for courtesies.—THE MIRROR is for sale at Chas. H. Pierce & Co.'s every Friday evening.

CANTON.

Canton Opera House (Louis Schaefer proprietor): Mr. Schaefer has spared no pains in neatly refitting the Opera House. The season will be opened by Tony Pastor's troupe 19th, and will draw a crowded house without a doubt. Mr. Schaefer has engaged quite a number of the finest attractions for the coming season.

CHILLICOTHE.

Opera House (Ed. Kaufman manager): Jenny Wallace and the Wallace Sisters open season here 11th, three nights.

Masonic Hall (Philip Klein manager): Harry Webber's Nip and Tuck co. open season here 12th.

AKRON.

Nothing in dramatic circles this week. Tony Pastor will appear 18th. Charles H. Mathews, assistant treasurer to Manager Henry E. Abbey, New York City, expects to visit his Akron friends about the 15th.

Pennsylvania.

BRADFORD.

Opera House (Wagner & Reis managers): Tony Pastor comes 16th. Other attractions booked.

Cain's Gem Theatre (M. J. Cain proprietor; Charles McDonald business manager): During the first three nights ending 4th the receipts were \$528. The Gem—as long as it furnishes good talent—will be well patronized. Arrivals 9th: Lynn Sisters, song-and-dance; the Novelty Trio, Peaseley, Ryan, Vennetta; the Ulans, Tyrolean warblers; Alf Barker, comedian; Louise De Luisi, song-and-dance; Billy Devern and Lottie Ward, jig and clog dancers; the Sheerans, in Irish sketches. Retained: Morgan and Mullen, Nellie Waters, Hodge and Bliss, Charles Grear. Departures 7th: Dora Dawson, Elsie De Rock, Tom Warren, Buffalo; Jerry Cohen, Grandin and Shandley and the Murphys, to Cleveland.

READING.

Coup's United Shows gave two entertainments 4th. Notwithstanding the rain the canvas was crowded. The performance gave entire satisfaction.

MAHANOY CITY.

City Hall (Constant Metz manager): This house, which has received numerous improvements, opens its doors for the regular season Sept. 2, with the Graves' "Four Seasons" comb., under Mishler. Sept. 8, Mue. Rents's Minstrels; 30th, Wellsley and Sterling's Dramatic comb. in the drama of the Dogs of the Forest; Nov. 11th Dr. Clyde, under Mishler.

Item: Mr. Metz has done his part by im-

proving his hall so as to secure a place in Misher's Circuit, and it remains for our people to give their patronage. We do not believe Mr. Metz will be disappointed.

COLUMBIA.

Opera House: All is quiet along the theatrical line in this vicinity, but our efficient manager, J. H. Zeuner, promises us the best on the road during the coming season. We are pleased to see by THE MIRROR that we are on Misher's Circuit for 1890-91. J. D. Misher's endorsement is a power in our city.

Items: Coup's Circus showed here on the 6th to immense crowds, both afternoon and evening.—There is nothing booked for August. Sept. 14, W. E. Spalding.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett manager). Closed.

Low's Opera House (William H. Low, Jr., manager). Closed.

Theatre Comique (Hopkins & Morrow managers): Closed; undergoing renovation and redecoration. Will open 30th, with the following people: The Bartlett Sisters, Nellie and Etta, for the entire season; Billy Chase, also under contract for a year; Mr. Goodwin, stage manager; John D. Griffin, Dave Oakes, Clara Moore and Charles T. Ellis (formerly of Watson and Ellis). A fine quartet is engaged for light opera, and a chorus of eight first-class singers. The improvements are folding chairs of the most approved pattern for parquet, refurnished boxes and new paint throughout. Hugh L. Reid has painted a new drop, which is a masterpiece of art. An entire new set of scenery has also been painted by this gentleman, which, in point of beauty and correctness, takes precedence of that of our more pretentious theatres. There is every prospect of an excellent season for the Comique, and none better merit it than the liberal managers, Messrs. Hopkins & Morrow.

Park Garden (Shirley & Reeves, managers): The generous manner in which the managers supply amusements for the people is fully appreciated by the large audiences that nightly visit this most beautiful of gardens. Pinafore continues its wonderful attractions, and the people never seem to tire of it. Amy Gordon, as Josephine, has won the hearts of the people. Richard Gorman's Sergeant of Marines, a character entirely his own, is the funniest thing imaginable, and wherever there is a chance for a repetition of his acts he must do it—a triple encore sometimes failing to satisfy his admirers. Of the others, individually, Louis Clamer's famous impersonation of the Boatwain, and Stanley Felch's Deadeye, are above criticism. Collectively, the entire co. is a fine one, and I never saw the opera better done. In the Pavilion, afternoon and evening, Prof. Till's Marionettes, Mr. Gorman's personations, or imitations of different people and nations, and Sullivan and Harrington, song-and-dance. The Siege of Paris is still on exhibition, and countless other amusements are furnished with a lavish hand.

Sans Souci Garden (William E. White manager): Fatinitza commences its seventh week with no "let up" in the crowds it draws. It is safe to say it will continue to the end of the season.

Rocky Point Coliseum (George Hackett manager): So popular is the Hub Opera co. with the crowds of excursionists to this place, that Manager Hackett has secured them for this week. They will sing, alternately, Fatinitza, Pinafore and The Sorcerer. Mr. Fessenden will sing Ralph in Pinafore and Julian Hardy in Fatinitza, in both of which it will be hard to find his equal. There will be matinee and evening performances throughout the week.

WOONSCOTT.

Music Hall (C. H. Horton manager): Our amusement season opens 11th—somewhat earlier than usual—the New Orleans Minstrels being the attraction. They will be followed, 28th, by Anthony and Parsons' Uncle Tom; Sept. 10, Rentz-Santley-Burlesque co.; George Holland and Our Gentlemen Friends 16th; Rice's Fun on the Bristol 24th, and the Pat Kooey comb. 25th. An unusual number of first-class attractions are booking, and the coming season will be one of the best for years.

Virginia.

LYNCHBURG.

Opera House (T. H. Simpson manager): 6th, Caroline Richings-Bernard and co. in the opera Duchess to good business. The voices were good and gave general satisfaction. E. W. Hoff and Joseph Greensfelder shared the honors with the prima-donna. 7th, Jeanette's Wedding and second act of Martha were rendered to an immensely pleased audience. This co. is under management of Charles L. Siegel of Richmond.

Items: 20th, W. C. Coup's Circus; 28th, John Robinson's Circus. It has been some years since a circus has been here, on account of the exorbitant tax. So the above will do big business.

Wisconsin.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son managers): Booked—Nip and Tuck in Private Life, 21st; Edwin Clifford troupe, Sept. 1, 2 and 3; Tony Deuser 22d; John Dillon, Oct. 28, and later on Hop-Scotch, C. L. Davis, Howard's Uncle Tom, etc.

MILWAUKEE.

Nothing here during the past week. Nothing at present billed or booked. Dead calm.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh manager): Opens Sept. 6, probably with Jarrett's Cinderella. The following are the principal attractions for the coming season: Maggie Mitchell, Agnes Robertson, Ada Cavendish, Lotta, Mary Anderson, Annie Fiske, the Florences, Joe Jefferson, J. K. Emmet, F. S. Chanfrau, Lawrence Barrett, George Edison, Emma Abbott Opera co., D'Oyly Carte's Pirates of Penzance co., Goodwin's Frolics, Mastodon Minstrels, Around the World in Eighty Days, Robson and Crane, Soldene, and the Hess & Strakosch Opera co.

Ford's Opera House: Opens 30th, with Fun on the Pacific. This house will be under the local management of John S. Ford this season. H. Clay Ford, who has been the manager for so many years, and who will be greatly missed, goes out with the Ford and Denham Masqueraders. The co. will be composed of George W. Denham, Blanche Chapman, Ella Chapman, Marian Taylor, Emma Hall, F. M. Wells, Bob Slavin, Charles Shaver, Morgan Sherwood, with Prof. W. W. Sherwood as musical director. F. G. Connelly will act as general agent and H. Clay Ford as manager. The season will open Sept. 6, though the

week beginning on that date has not yet been filled. They go to Wilmington 13th, thence through Pennsylvania towns and to Canada, where they will play during the month of November, after which they go to Chicago; then through the Ohio circuit; thence to Texas via St. Louis, reaching New Orleans about February; returning through the South Atlantic States to this city, arriving here Easter week. Then they go to Philadelphia, Brooklyn, New York and Boston, closing season in New England. Pranks is the title of their new musical comedy.

Theatre Comique (Jake Budd manager): The attraction last week was the McDowell, Reynolds and Walling comb.; Alfred McDowell in a new comedy entitled Women. Annie Boyd, serio-comic vocalist, made quite a hit. This co. is re-engaged for this week, reinforced by Thatcher and Hume and Frank and Clara Mara.

Canada.

MONTREAL.

Theatre Royal: Last week the stock co. engaged the attention of the theatre-goers with The Streets of New York, Under the Gaslight and Divorce. The audiences were decidedly better as regards numbers and made the management feel better. On Friday was the joint benefit of Mr. and Mrs. Egbert and a good one it was, just such as they deserve, for they have done remarkably well and their success may be attributed to their careful work.

Academy of Music: Closed. Opens Sept. 5 with Kate Claxton.

HAMILTON.

Oakland Theatre: 4th, Nelligan's Dramatic co. played Kathleen Mavourneen to a very large audience.

Nova Scotia.

HALIFAX.

Mr. Sichel has completed arrangements to have Kate Claxton play for a week at the Academy early next month. The Kittie Longue Comedy co. responded to a full house 3d, with Kentucky, E. T. Stetson leading man.

SIFTINGS OF OUR MAIL.

MISS NEILSON'S RETIREMENT.

EDITOR NEW YORK MIRROR: In your issue of August 7 you were pleased, O brilliant and reflective MIRROR, to cast a shade of doubt (if a MIRROR could cast a shadow) on the implied assertion of the gentle Adelaide or her more gentle critic, the alliterative dramatic luminary of the Tribune, regarding her retirement to that sweet, safe corner of the household hearth in a cottage on the Thames. And this uncertain presentiment of the "ideal Juliet's" future reminds me that I, too, have a bit of information to bring to the pages of THE MIRROR.

Miss Neilson has gone through some ordeals in this country that would strike the average woman as slightly trying; and one might think she would be permitted to depart in peace; still, manifestly, her idea of peace is not synonymous with security. But to my story: It was in one of the sunny weeks of the early Spring of this year that I went, for the benefit of a daily journal that shall be nameless, to "interview" the fair Adelaide. It was quite well understood among the press that she "could make a tale unfold, if only she would. And if she would, what a joy to produce it and flaunt it in the face of 'mine ancient enemy,' the rival journal. All these laudable motives considered, I obeyed the imperial mandate of the editor with unusual alacrity.

"Is it really true, Miss Neilson," I asked, after we had drifted on in desultory talk for a little time, "that this is your farewell tour in America? We are very reluctant to accept this. Can we not hope that the kindly Fates will repeat this pleasure for us?" "I think not," decisively returned Miss Neilson. "I shall retire from the stage now," continued the beautiful artist, with the appropriate blushes, and covered with the confusion becoming to this significant confession. "The truth is," she resumed, "I am utterly worn-out. I have been playing now one hundred and three consecutive nights, and I need rest—a rest the professional life could never afford me."

"But you will visit America again?" "Oh, yes!—I mean I—(blushing becomingly)—will certainly come again. I am so fond of this country, and I have so many warm friends here! They will not believe how deeply I am attached to them."

It is quite probable though that they were convinced of the depth of this attachment at the time the devoted Adelaide put them up at public sale.

But whether Juliet will find her Romeo remains yet to be seen. OPAL.

BOSTON, MASS., Aug. 8, 1890.

FROM A RELATIVE OF MINNIE CUMMINGS.

New York Aug. 6th. Mr. Mirror you call your self a gentleman and run down a Lady Like Miss Cummings. I can tell you sir I have seen the Lady and I know she is a fine woman and a good Actress besides she is a relative of mine, and I don't think you will find yourself where the dogs wont bite you:

Yours Fearlessly
JOHN REDER
City.

AMONG THE MUSICIANS.

—Theodore Thomas has arrived, and will organize his orchestra at once.

—Cary, Wilhelmj and Josephy will give three concerts in Boston in October.

—Gustavus Hall proposes to settle down in St. Louis, and devote his time to teaching vocal music.

—Annie Louise Cary has altered her mind and has recently signed with Col. Mapleson for another season.

—Clara Louise Kellogg is negotiating with Carl Rosa for English opera in America for the season of 1891-2.

—Young Blumenberg, the Baltimore violinist, will join our local forces this Fall. He will be welcome.

—Baltimore will have a festival in October. The conductor and principal soloist will be engaged in New York.

—Mr. Arbuckle and his talented daughter have organized a concert company. Mr. George W. Colby is the accompanist.

—No announcement of Miss Litta's engagement for next season has been made. She will probably go with Strakosch again.

—Christian Fritsch and Theodore Toedt, two of our best tenors, have received tempting offers to travel, but have declined.

—P. S. Gilmore will make a tour from ocean to ocean this Fall with his excellent band, assisted by two eminent soloists.

—Mme. Gerster will open the Redpath Concert course in Boston and the Star course in Philadelphia early in October.

—Leopold Lichtenberg will be a member of Mme Rive-King's Concert company; also a soprano just arrived from Europe, who is an artist of the first rank.

—Mme. Rive-King and Maurice Strakosch have both offered Miss Winant, the eminent contralto, a position in their concert companies. She does not like traveling, and will in all probability remain in New York.

FROM THE OTHER SIDE.

Topsy Venn (engaged for Rice) is on the ocean blue.

T. Grattan Riggs has been starring in Shin Fane with success in Australia.

It is said that Joachim, the eminent violinist, will settle permanently in London.

Florence Marryatt, the novelist, is to make a reading tour of the English provinces.

Anna Mehlig has retired from the stage to become the wife of a Dutch merchant of Antwerp.

The five-hundredth performance of the French version of Masaniello was recently given in Paris.

Miss Fanny Huddart, the original Azucena in Trovatore (in English), died in London recently.

Stephen Massett, having terminated his tour through South Africa, was at last accounts in London.

Miss Thursby will return from England in October. Her contemplated concert tour of Norway with Ole Bull is off.

A new opera, La Fee, libretto by Gallet, music by Hemery, the Parisian organist, was lately produced at the Opera Comique.

Mme. Judie has been very successful at the Galeries, Brussels, in La Belle Helene. Between the acts in one opera petite Madame led the orchestra.

Sauret the violinist has been creating a furor in London. This puts him in the front rank. He was once the husband (probably is yet) of Teresa Carreno, pianiste.

July 26, Baker and Farron commenced the second week of their engagement at the Prince of Wales Theatre, Liverpool. They played to excellent business the first week.

During the late Zurich singing festival the concert-hall was placed, by means of a Bell's telephone, in communication with Basle, and the choruses, it is said, were distinctly heard there.

Senor Gayarre, the Spanish tenor so popular in London, was in his youth a blacksmith at Pamplona. He is a homely man with a beautiful voice. For the season at Covent Garden he gets \$12,500.

Nilsson is going the round of the English Provinces. On October 11 the cantatrice will sing in Birmingham, and on the 14th at Mr. Kube's grand Festival Concert, for both of which performances she has been retained at a very large fee.

A London paper contains the information that Her Majesty's Theatre will be opened for the Autumn Italian opera season at reduced prices at the risk of Messrs. Armit and Charles Mapleson, son-in-law and son of the Colonel, respectively.

Walter Macfarren has been compelled to resign the conductorship at the Royal Academy of Music, London, on account of impaired eyesight. He will retain the professorship of pianoforte playing, however, which he has held for thirty-four years.

Modjeska will begin rehearsals of Marie Stuart next month, in which she is to appear the following month at the Court Theatre, London. Mem. for Sargent: She has received several offers from American managers, none of which she has accepted.

In the death of Mr. W. A. Lloyd of the Crystal Palace Aquarium, London, music loses an enthusiastic worshiper. Mr. Lloyd knew every musical work and every musical celebrity, and Herr Joachim especially will lament the sudden death of his eccentric and in many ways remarkable enthusiast and friend.

Mapleson's German prima-donna, Frau Robinson, is thus written of: "She is a lady of apparently at least 30 years of age, of fine figure and stage presence, of a German cast of countenance, but with a truly benevolent and expressive face, tall, and having full command of her physical resources. Her voice is a true soprano, of considerable compass, and, although she sings occasionally out of tune, and has that harsh quality of voice in the middle and lower registers which is frequently met with among modern German sopranos, she has won the hearts of her audience by her artistic instincts and bearing, and by her complete abnegation of self to the needs of her part. She comes direct from Hanover, where she attained considerable success."

A play has recently been produced at Wolverhampton, England, and is now performing at the principal towns, of a most extravagant character, in which the hero is Daniel O'Connell, and Meagher, O'Brien, O'Garra, and a Lord Kenmare are introduced. The Aristotelian unities are not very strictly preserved. O'Connell leads ten thousand rebels, with Meagher, O'Brien, and O'Garra as subordinates. The latter three perform doughty deeds, but O'Connell is defeated, condemned to death by a certain Judge Burton, pardoned and set free. The pardon is carried by the driver of a mail car, and the wicked Lord Kenmare, O'Connell's rival in love, sets the rustic villain to rob the car and seize the pardon. The devotion of an humble heroine foils the plot. It ends with a jig, in which Meagher and O'Garra appear.

The Royal Dramatic College was recently offered for sale at the Auction Mart, London, Eng., by Messrs. Farebrother, Lye & Palmer, by the direction of the trustees of the college, under an order of the Charity Commissioners. The property, which includes ten acres of pleasure and garden grounds in addition to the structure itself, was stated to be freehold. The particulars stated that the first brick was laid by Benjamin Webster in 1869, and subsequently the foundation stone by the late Prince Consort, and that the building was inaugurated by the Prince of Wales in June, 1865. For the purposes for which the building was originally intended it has turned out a failure, and hence its sale. It was described as being well suited for the purposes of a hospital or a cottage principle, or could be readily adapted for a public or private school, a sanitarium or convalescent home, or any public institution requiring space. The reserve was £5,000, but the bidding stopped at £4,500, and the property was accordingly withdrawn. The building alone cost between £6,000 and £7,000. The Era says: "We are now authorized by the auctioneers to state that the property has been sold by private contract, but for what purpose has not yet transpired."

—Manager Henderson has arranged with the following attractions for the Standard, commencing Saturday night: George Holland's Our Gentleman Friends company, two weeks; Colonel Sims' Golden Game company, two weeks; Grau's French Opera Bouffe company, six weeks; Kate Claxton in Two Orphans, two weeks; and Robson and Crane, four weeks.

DRIFTWOOD.

"An odd handwriting and a confusing style of writing were peculiar to him," says Ferdinand Hiller of Beethoven, and whoever has seen his autograph, particularly that of the latter part of his life, will agree with Hiller. We learn from Seyfried that Beethoven himself laughed in later years at his odd characters, but excused them by saying: "Life is too short to allow one to make beautiful letters and notes." He certainly wrote a most unreadable score, so different to the extraordinary neat and clean manuscript of Bach, or even of Haydn or Mozart. In 1821 when young Felix Mendelssohn at the age of twelve years, but much beyond his years in intelligence, was introduced by Zelter to Goethe at Weimar, and had played some wonderful things at sight, amongst them a manuscript of Mozart, Goethe exclaimed: "That is nothing, anyone can read that, but now I will give you something that will puzzle you. Take care!"

Speaking in this joking way, Goethe fetched another manuscript and set it before Mendelssohn. This one looked certainly most strange. It was almost impossible to know whether it was composed of notes or straight lines sprinkled with ink blotted in innumerable places. Felix laughed outright. "What writing, how is one to read it!" he exclaimed. Suddenly he became serious, for as Goethe was asking him to guess whose writing it was, Zelter called out: "Beethoven wrote that, one can see it a mile off. It always looks as if he wrote with a broomstick."

London Era: The ordinary idea of the banjo is merely that of an instrument adapted to fill up with a few simple chords the pauses in a song or chorus, and also to guide the ear of singers who have not had much vocal training. That it was possible to play difficult and elaborate solos, airs with variations, etc., few would imagine; but Mr. E. M. Hall, who is nightly delighting the audiences of the Moore and Burgess Minstrels, appears to have discovered quite new capabilities in the banjo as a solo instrument. It is positively startling to hear the varied and original effects he produces. The banjo in his hands is like the violin under the fingers of a Paganini, or the pianoforte under the manipulation of Rubinstein or Von Bulow. We do not pretend to equal these instruments in the quality of tone, but the powers of execution on this simple instrument have been wonderfully enlarged by the skill of the performer, whose solo have a certain artistic grace and delicacy of style one could hardly have expected. We can testify to the brilliant success Mr. Hall has achieved in a performance as pleasing as it is wonderful.

Parisian: In America it seems there are lady dramatic critics, which enables dramatic criticism to be more exact and particular upon certain matters. One of them has discovered lately that a certain popular actress has not such good legs as she would have the public believe. "I have," says the critic, "seen her legs within three weeks in Cymbeline, As You Like It, and Twelfth Night, and have satisfied myself that they are larger in As You Like It than in Cymbeline, and larger yet in Twelfth Night. Legs, like other cylindrical forms, look smaller when covered with black. Supposing, for argument's sake, the white tights of the first play are genuinely filled out, I judge the brown ones of the second to contain about two quarts of sawdust, and the black ones of the third not less than a peck. Such is my conscientious estimate." It will be a very shocking thing if critics on this side of the Atlantic become so conscientious as this.

The musical critic of the London Examiner writes: "Signor Boito has adopted, to a great extent, the manner of Richard Wagner. This is the plain truth and is unmistakably proclaimed in various ways, notably in the copious use of musical dialogue and in the prominence given to the orchestra. This never becomes an undue prominence; but Meistotele contains a vast amount of orchestration, and exceedingly fine orchestration, too, that does something more than merely support the voices. The balance is, however, perfect, and, speaking generally, the score of Meistotele is certainly not only one of the most elaborate, but one of the cleverest of modern times. Signor Boito, like Richard Wagner, is a poet as well as a musician."

On Saturday (17th ult.) Miss Marie Litton and the ladies playing the leading parts in the As You Like It company, who had been at the Prince's Theatre during the week, were entertained at luncheon by the members of the Arts Club, Manchester. Toasts in honor of the ladies and gentlemen of the company were proposed respectively by Mr. S. Barlow, J. P., the President of the Club, and Mr. E. O. Blackley, and were responded to by Mr. Wybrow Robertson, Mr. Hermann Vezin, and Mr. Lionel Brough. Several ladies were present to meet the guests of the day. The afternoon was pleasantly spent, many members of the Club and of the As You Like It company contributing songs and instrumental selections to the entertainment.

The Recognized Organ.

[Jersey City Argus.]

Among the most welcome of our exchanges is the New York MIRROR, the recognized organ of the dramatic profession. It contains the most reliable dramatic news from all sections of the country, and indeed any one who desires to keep posted in theatrical matters must of necessity read THE MIRROR. Good as the paper was before, a marked improvement is noticeable since Mr. Harrison Grey Fiske took possession of the editorial chair about a month ago. Mr. Fiske is a comparatively young man in years, but a very veteran in theatrical matters, and he wields a ready and a pungent pen.

The Difference.

[Indianapolis Journal.]

The New York MIRROR is deservedly the recognized dramatic authority of the country and it is fast superseding its rival publications. Its editorials have a dignified tone, and its criticisms are impartial and artistic. One particularly commendable feature is its freedom from the unjust abuse and scurrilous attacks which characterize the Dramatic News.

PERSONAL.

SUBSCRIBER.—George Hoey is at Long Branch.

CAREY.—Eleanor Carey will probably be re-engaged at Baldwin's Theatre, Frisco.

OUTRAM.—Leonard S. Outram left London by the Canada July 31 for New York.

CAVENDISH.—Ada Cavendish arrived from England by the City of Brussels last Friday.

OPERTI.—Signor Operti has been secured as musical director of the Rentz-Santley company.

HARRIS.—D. H. Harris is playing at the Alexandra Theatre, Dublin, supported by Kate Varley.

SARA.—Some portraits of Bernhardt, painted by herself, are exhibited in the lobby of Booth's Theatre.

MITCHELL.—Maggie Mitchell's sister, Emma, was married to her leading man, William Harris, Aug. 6.

MELVILLE.—Emilie Melville has made a decided hit in The Weathercock as Count Eustace, at the Bush Street, San Francisco.

FRENCH.—T. Henry arrived from England last week, and immediately unburdened himself of all the gossip he had collected to a reporter of the World.

PERDICARIS.—Ion Perdicaris, the author of the unfortunate Picture, has returned from Algiers, and is visiting a relative who is seriously ill in Trenton, N. J.

PIERCE.—Samuel doesn't like the adverse criticism upon his new play by the Frisco press. While not an emphatic success, it was just as far from being a failure.

WALCOT.—Charles Walcot is playing Harry Courtaine's part in the False Friend at Haverly's, Chicago. The latter is under the weather. Report says it is one of his old complaints.

ROGERS.—Genevieve Rogers, an actress very favorably known in this city, has been engaged to play Chrystal in Herne's Hearts of Oak. The piece will be produced at the Boston Theatre August 28.

PRY.—It's a pity that the Chinamen who mobbed Bandmann at Salem, Oregon, did not comfortably incarcerate him in their joss-house, whence he might not emerge for several generations at least.

BARRY.—Mrs. Thomas Barry, formerly leading lady at Wallack's, the Globe, Boston, and the Boston Theatre, has not made arrangements, we are informed, for next season. Such a sterling actress should not remain long unemployed.

RUSSELL.—When Sol Smith Russell makes his bow at the Park on the 23d it will be as a comparative stranger to New York audiences. He has not appeared in this city in five or six years. In passing, we may say that Mr. Russell's specialties will be given in Edgewood Folks. But they will not be thrown in, the language and plot leading up to them very happily.

FLORENCE.—London Referee: "The Florences have arrived, and next month you may look out for them in The Mighty Dollar at the Gaiety. The parting of Billy from the Duke—once the pride of the Green Room—was, I learn on good authority, of a most affecting character. Beaufort, rod in hand, missing a bite, and telling Florence to 'hook it' and to prevent a scene."

HENDERSON.—Mrs. Henderson's play, The Moonshiners, will probably not be brought out at the Standard under her husband's management. She has received many offers to produce it out of town, but prefers to wait and give it an initial representation in New York. Mrs. Henderson has finished another play, written in conjunction with a lady of literary eminence.

FRANOSCH.—Adolph Franosch, a well-known singer in German, and later in English opera, died suddenly of heart-disease about a week ago. Herr Franosch was a native of Cologne, and was aged 52; was married, but had no children. After serving for a period in the German army, he held a position in the custom-house at Cologne. His fine bass voice attracted the attention of an operatic manager, who had him taught music and brought him out on the stage. He sang with success throughout Germany and also in Russia. In 1870 he came to this city with the Lichtmay troupe, and appeared for several seasons at the Stadt Theatre in the Bowery. Afterward he acted as manager for a German opera troupe in St. Louis, Cincinnati, Louisville, and St. Paul, and was quite successful. In the Winter of 1873-4 he sang with Wachtel at the Stadt Theatre. He then appeared at the Germania under the direction of Mr. Neundorff, and was the original General Kantachukoff in Fatinitza. His last engagement, we believe, was with Mann's Opera company, in which he sang the General in English—and sang and acted it admirably. Of late he had not been employed, and became very much reduced in circumstances. He lived with his wife in apartments at No. 308 East Fifteenth street, and was befriended by Mr. Altshul, a music teacher, who had known him in Germany.

SULLIVAN.—Barry Sullivan, the greatest tragedian on earth, has been denying the statement that he has made an engagement to go again to America. Once, it appears, was quite enough for him. He now presents his compliments to his friends throughout England, Scotland, and Ireland, the United States of America, Canada, and California, Nova Scotia, New Brunswick, and Newfoundland, India, Africa, Australia, New Zealand, and Tasmania, and begs to inform them he is resting until September, when he will commence "a tour of the United Kingdom and Ireland."

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE,
EDITOR.

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NEW YORK, AUGUST 14, 1880.

Mirror Letter-List.

Members of the Profession may register their names and addresses and have their mail matter forwarded daily, free of charge, avoiding delay. Only such letters are advertised as require stamps, or where the address is unknown.

Allegart, J.
Allyn, E. T. J.
A. O. Mrs.
Barnes, W. D.
Barrett, Lawrence (4)
Belden, Clara
Benitz, John J.
Blanchett, C. E.
Bonner, Robert
Brand, Michael
Bowers, F.
Castleton, Kate
Cavendish, Ada
Centas, M. B.
Chapman, Frank
Clarke, Harry
Clark, Lillian C.
Connor, Capt.
Crouse, C. J. (2)
Chandos, Alice (4)
Church, Edw. A.
Comley & Martin.
D'Arcy, Hugh
Daniel, Mattie
Douglas, Clara
Dryer, Oscar.
De Castro, M.
De Esteo, Helen
Dobson, Frank
Dunn, Julia E.
Edings, W.
Ellis, J.
Emmet, J. K.
Fitch, Florence
Florence, W. J.
Fowler, W. W.
Fuller, George F.
Farrell, M.
Garthwaite, Frank
Gayler, Frank C. (2)
Gerson, J. D.
Grau & Wolfsohn
Gray, Ada
Gillette, Will.
Gildersleeve, J. R. C.
Gothold, E. M.
Goodwin, Nat.
Hall, Clinton
Hill, J. M.
Hine, Walter
Herbert, A.
Hofele, F. W. (2)
Ingraham, P.
Jackson, Mirnie
Jarrett, H. C. (4)
Jefferson, Chas. (2)
Kenyon, Lida
Keyes, D.
Keene, Thos. W.
Livingston, May
Locke, E. A.
Levanion, Alfred
Leonard, John J.
Lodge, F. W. (paper)
Lotta
Long, J. N.
Lawrence, A.
Morris, Clara (pkge.)
Mayer, M. R. (3)
Mackay, F. F. (2)
Marble, E.
McCullough, John
McBrow, Dudley
McKenney, J. W.
Murphy, Joseph
Mitchell, Maggie (2)
McKay, Andy
McDonough, John E.
Montgomery, Mr.
Mordaunt, Miss M.
Morton, Charles
Nelson, Adelaide
Nelson, W. B.
Owen, W. F.
Pennoyer, Gus (2)
Pitney, Annie (2)
Pratt, C. H.
Raymond, J. T. (2)
Robson & Crane
Robinson, Fred.
Roche, Frank
Rigby, James
Rosenberg, Charles
Roberts, Richard E.
Reade, Eleanor
Slavin, M.
Scott, Lester F.
Scoutlan, W. J.
Shandley, Lillie
Sothern, E. A.
Saville, J.
Stewart, A. H.
Scullian, H. S.
Temple, Edna (3)
Thomas, A. S.
Thomas, Charles J.
Ulmer, G. T.
Vernon, Philip
West, Eva (2)
Weber, Sophie
Warner, J. F.
Webb, J. G.
Williams Roger D.
Wooderson, J. L.
Zimmerman, Ed.

Madison Square Theatre.

STEELE MACKAYE.....Manager
DANIEL FROHMAN.....Business Manager

SEVENTH MONTH
OF
HAZEL KIRKE.

THE MOST SUCCESSFUL PLAY EVER PRODUCED IN AMERICA.

Haverly's Fourteenth St. Theatre.

Corner of 14th Street and 6th Avenue.
J. H. HAVERLY.....Proprietor and Manager
GALA OPENING OF THE SEASON.
Pure Fun for the Million.
Monday, August 9, first appearance in New York of Jarrett & Rice's New Departure combination in the

FUNNIEST PLAY ON RECORD.
The musical comedy oddity.
FUN ON THE BRISTOL.
or, A Night on the Sound.
Introducing a coterie of well-known MUSICAL AND DRAMATIC ARTISTS in a

Grand Dramatic, Musical, Terpsichorean and Nonsensical Divertissement, the whole forming The Jolliest Entertainment ever Offered. SURE CURE FOR THE BLUES. Matinees Wednesday and Saturday at 2 P. M.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager.
E. G. GILMORE.....Associate Manager.

SEVENTH AND LAST WEEK.

HAVERLY'S GENUINE COLORED MINSTRELS.

100 Performers. 20 End men. 100 Performers.

In the Great, at First Part ever seen 3 Middle Men. 40 Female Singers. Corps of 100 Shouters.
Billy Kersands and Tom McIntosh, the two principal colored comedians in the world.

MONDAY, AUGUST 16, MILTON NOBLES in the PHOENIX.

Standard Theatre.

Proprietor and Manager Mr. W. HENDERSON
OPENING OF THE REGULAR SEASON ON SATURDAY EVENING, AUGUST 14.
MR. GEORGE HOLLAND and a specially selected company in the new

OUR GENTLEMEN FRIENDS, by Messrs. Adolph Stein and Sydney Cross. New scenery and appointments. The Theatre has been redecorated and painted.

Wallack's Theatre.

Great Success of the CONQUEST FANTOMIME and BURLESQUE COMPANY.
The new grand Pantomime Burlesque Extravaganza, entitled the GRIM GOBLIN, which will be presented Every evening and Saturday Matinee until further notice, with MR. GEORGE CONQUEST, JR., as Hic-Hac-Hoe, Prince Pigmy, Nix, and the Vampire Bat. All of the special features will be given, including the great European sensation, Mlle. ETHELIA, THE FLYING FAIRY! New scenery, costumes and appointments, wonderful mechanical effects and AN EFFICIENT CHORUS AND CORPS DE BALLET.

Theatre Comique, 514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. HARRIGAN.....Manager
MONDAY EVENING, August 9, and until further notice, Edward Harrigan's new play, THE MULLIGAN GUARD PICNIC.

Volks Garden.

109 and 101 Bowery, opposite Spring St.
THE LONDON MUSIC HALL OF AMERICA.
OPEN ALL THE YEAR ROUND.
MRS. PAUL FALK.....Proprietress.
WM. T. GIESELBERG.....Manager.
S. S. SANFORD.....Stage Manager.
Strictly first-class VARIETY talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

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OR

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as they are in no way connected with this paper.

An Early, Brilliant and Prosperous Season.

As theatre after theatre wheels into line, the crowds, at the first-nights verify our prediction that the season of 1880-81 will be exceptionally brilliant and prosperous. Last Monday evening three houses resumed their performances—Haverly's, Wallack's and the Theatre Comique—and all of them were filled without effecting any noticeable diminution in the audience at the Madison Square, where money has been turned away three or four nights during the past week. Here is a double omen of promise for the Standard, to-night (Saturday); for the Union Square, next Monday; for Daly's, next Tuesday, and for the Fifth Avenue and the Park, which follow suit a week later. We call it a double omen, because it shows that the public are not only disposed to rush into the theatres, but also because they are disposed to prefer the best entertainments they can witness. Grim Goblin is light enough, in spite of its heavy aerial flights; Fun on the Bristol is a variety show set in a theatrical frame; the Mulligan Guard Picnic is all mirth and melody; but when we see that, although these entertainments please the popular taste, they do not detract from the success of such serious and sincere dramatic works as Hazel Kirke, we are prepared to prophecy a favorable reception for Mr. Holland's Our Gentlemen Friends, for Mr. Gunter's Two Nights in Rome, for Mr. Daly's much misapprehended Tote, for Mr. Sol Smith Russell's Edgewood Folks and for the reconstructed Tourists, all of which are plays of more strength and pretension than those which the public have already flocked to applaud. So, with the good times at present and the better times coming, we may already claim the fulfillment of our prediction in regard to the season that has commenced so auspiciously.

Any manager who will take the trouble to look over his returns for the past twenty years will discover that, with the exception of two or three abnormal seasons, August has always been the most profitable theatrical month in New York. It was with this knowledge that we have repeatedly urged the managers to ignore the attempts of the politicians to create a premature excitement and to open their houses during the present month, so as to skim the cream of the business. Those who have been able to adopt our suggestion will feel the practical benefit of the early openings when the Presidential campaign is at its height in October. Now, in spite of the attractions of Newport, Saratoga and the other fashionable Summer resorts, the city is much more crowded than usual. All the hotels are full, and many of them have cots in the corridors. As for our resident public, they are already tired of the monotonous pleasures and damp enjoyments of Coney Island, Rockaway, Long Branch and the other suburban seaside and watering places. Those early birds who flew away to the country in June are now returning, and are as eager for theatricals as Dr. Tanner is for beefsteaks and watermelons. Their fast

has lasted more than forty days, and their appetites are as omnivorous as that of the Minnesota faster. They devour the English cheese of Grim Goblin, the light wine of the Mulligans, the beefsteaks and ale of Fun on the Bristol, and the sweet, fresh milk of Hazel Kirke as voraciously as if they had never seen a play before, and they are as anxious about the opening of another theatre as Dr. Tanner is for another square meal. Thus from the large number of visiting strangers, from the returning residents and from those who have been detained in the city all Summer, and have found it the best of all places in which to spend a holiday, our managers draw immense audiences, despite the hostile thermometer—for, of course, no sooner do the theatres reopen than the weather, which has recently been too cool for comfort, at once grows warm again.

We do not conceal the fact that some of our oldest and most experienced managers have shaken their heads over the early opening suggestion of THE MIRROR, declaring that the year of a Presidential election has already been disastrous to theatrical enterprises, and that the present political calm is altogether too good to last. But, while we have not underrated this argument, we believe that the best reply to it is the reiteration of our advice. Suppose that the theatres are to suffer in October, will the managers not be able to suffer more patiently if they fill their pockets in August and September? What would be the use of waiting for the October attack and neglecting the rich August harvest? A theatre that has got fairly under way with a popular attraction has ten times more chances of doing a paying business during the political excitement than a theatre which is just reopening its doors, with everything to be readjusted, from its manager to its entertainment. If it were possible for all the theatres to keep closed until November, the politicians would not occupy the deserted field one moment sooner in consequence. Therefore, as the politicians pay no attention to the theatres—except when they need a private box in which to exhibit themselves or their candidates—let us pay them the compliment of a similar indifference. Then, if they engross the public in October, we shall at least have the satisfaction of reflecting that the big bank account accumulated early in the season will support us through the political campaign. But, in our own opinion, even that solid consolation will not be required. The season which opens so luckily will gather force as it advances and carry the profession triumphantly through what used to be considered dark and disastrous days. Nobody who keeps his eyes and ears open can avoid noticing that the people generally do not take much interest in politics this year. Perhaps they have already made up their minds and intend to vote quietly after a Quakerish canvass; perhaps the wirepullers have not put in nomination, on one side or the other, the candidates about whom the masses are enthusiastic; perhaps the superiority of one candidate over the other is so decided that there is no opportunity for an exciting conflict. Whatever the reason is, the fact remains, and the profession will be the gainer by it. The season has opened brilliantly and prosperously, and it will be the fault, not of the politicians, but of the managers, stars, actors, agents and employees, if it does not continue as brilliantly and prosperously as it has begun.

The Accidents to "Grim Goblin."

In common with the whole profession, we deeply regret the accident to Mr. George Conquest which cast a painful shadow over the opening of the season at Wallack's, and has probably sealed the fate of the Grim Goblin speculation in this country. Mr. Conquest is a veteran manager and actor, and although the piece in which he made his American debut was too trite and old-fashioned to find permanent favor with our audiences, yet his own personal welcome was so sincere and hearty that he could not have been disappointed with his reception, no matter how great had been his expectations of success. One hour after he had been called before the curtain, bowing his smiling responses to the applause, we saw him carried out of the theatre on an improvised stretcher, his leg broken in two places by a fall from the flies. The cheery pluck with which he made light of this accident cannot be too much admired; but pluck will not mend a broken leg, and the theatre had to be closed until Monday evening. Then Mr. George Conquest, Jr., undertook to play Grim Goblin, and Mr. Manly, one of the troupe, assumed young Mr. Conquest's part, but only to meet with a similar fall. This ought to lead to the cutting out of the jumping business, which is neither novel nor startling enough to be retained at the risk of life and limb. It consists simply in a man being shot up from the stage by a spring trap at such an angle that he can catch a trapeze hung from the flies behind the wings. Mr. Conquest says

that he caught the trapeze, but the rope broke upon which he was letting himself down to the stage. Mr. Manly evidently did not catch anything, except a heavy fall. There is no sensational effect in a spring trap, since it has been much better done by Farini's pupils at the Circus. In fact, all the flying business in Grim Goblin has been anticipated here, and the flying fairy business, from which so much was expected, turns out to be a ballet-girl swinging from a wire. The beautiful aerial dancing which makes this business so charming in Paris, under the superintendence of the inventor of a machine to give grace and ease to the movements of the flying girl, is altogether lacking in Grim Goblin.

While we have nothing but the sincerest sympathy to express for poor Mr. Conquest, who lies in pain at the Ashland House, it is our duty to point out several other accidents which Grim Goblin has encountered in this country for which the management of Wallack's can hardly be held irresponsible. In the first place, the selection of a theatre altogether unsuited for that style of piece was a sad accident, from which Mr. Conquest will suffer pecuniarily, although it was not his fault. Then the accident of an introduction to some of the most debased wretches who infest the profession was, of itself, enough to insure failure. Then the accident of libelling Mr. Steele Mackaye by declaring that he had stolen Hazel Kirke from a drama produced at Conquest's Grecian Theatre, London, called The Green Lanes of England, was very dangerous. Then the attempt of the management to pool-pool the fall of Mr. Conquest, thus incidentally giving room for the publication of the scandalous falsehood of the Herald about the rope being cut, was another accident. Then the substitution of young Mr. Conquest for his father at the reopening, as if our public were too stupid to distinguish between a star and the son of a star, was a frightful accident. We do not accuse the management of being a party to the accidental attempt to forestall Messrs. Tompkins & Hill, who have purchased the genuine flying fairy effect from the original inventor. Perhaps Messrs. Moss and Floyd were not a party to this attempt. Perhaps Mr. Conquest really believes that he invented the flying fairy on the same day that he wrote Hazel Kirke. All things are possible in England, and we shall not undertake to apportion the blame of this accident, although we have a shrewd suspicion as to where it belongs.

Actresses Addresses.

There is scarcely a day passes that there are not inquiries made at the NEW YORK MIRROR office, by letter or otherwise, to ascertain the residences or addresses of actresses. Invariably these questions meet with the same response: we are not at liberty to give the desired information, but we are always happy to forward telegrams, letters or messages to anybody in the profession, free of charge. It is the rule in all theatres, both at the box office and at the back door, that this confidence shall be preserved. It is the same at the dramatic agencies. We have nothing financially to gain by withholding the private addresses of our lady friends, but we maintain that to disclose them is not within our province. Those actresses whose residences are advertised may be found by simply referring to the cards published in THE MIRROR, but those that are withheld are kept private from reasons best known to the parties themselves, and we propose to consult their wishes and inclinations entirely in the matter.

CARRIE SWAIN.—We present this week a portrait of Miss Carrie Swain, one of the brightest and most talented young women in the profession. Miss Swain is a native of San Francisco, and has just passed her 20th birthday. Her voice is a mezzo-soprano of remarkable compass and power. She is also a splendid dancer. As an athlete in rowing, swimming, etc., she has few equals among ladies. One of the greatest swimming feats ever accomplished by a lady was that of Miss Swain last Summer at Detroit, Mich. She swam from Detroit to Windsor, Canada, and return without resting—a distance of over three miles. It is Miss Swain's intention during the present season to swim from the iron pier, Coney Island, to Breslin's Brighton Beach Hotel. Miss Swain will be a member of Smith & Mestayer's Tourists the coming season. She is undoubtedly a great acquisition to the company.

CHERIE.—Adelaide Cherie is passing a few days at Long Branch with friends. These actresses are creatures of leisure in the Summer time while we poor newspaper fellows—well, it can't be helped.

TOO LATE.—In consequence of the lateness of its arrival Wednesday afternoon, a two-column ad of E. E. Rice has to be left over until our next issue. We can receive nothing after 1 p.m. On account of the immense increase in our edition—which employs two Campbell cylinder presses eleven hours—it is necessary to send our first forms to press at this hour.

PERSONAL.

EDGAR.—George Edgar takes to the road shortly.

RAYMOND.—John T. is expected back in a few weeks.

ELDRIDGE.—Lillie Eldridge proposes to star this season.

BIDWELL.—David Bidwell is back from Richfield Springs.

LEE.—Amy Lee will play her old part in The Phoenix next week at Niblo's.

CAVENDISH.—Ada Cavendish opens her season Aug. 23 at Buffalo.

LOTTA.—Miss Crabtree will shortly sail for New York from Liverpool.

MEREDITH.—Harry Meredith is playing a star engagement in Philadelphia.

PRICE.—Lizzie Price (Mrs. Fechter) is visiting her mother in Pittsburgh.

ROUSEAU.—Eme Rouseau, who has been seriously ill for many weeks, is convalescing.

WELBY.—Berth Welby, a conscientious actress, is included in the cast of Two Nights in Rome.

LISTON.—Hudson Liston has closed with Bartley Campbell for the Galley Slave company.

CASTLETON.—Kate Castleton is one of the attractive features of Fun on the Bristol at Haverly's.

BRISTOL.—The saloon scene of the Bristol at Haverly's is a beautifully executed piece of work.

STAFFORD.—Maude Stafford is one of the cleverest actresses England has sent us in some years.

PAULLIN.—Louisa Paullin is on her way to New York from San Francisco, to join The Tourists.

ANDERSON.—Mary Anderson and Dr. Griffin had Willie Winter in tow over Sunday at Long Branch.

HAVERLY.—J. H. has the largest minstrel troupe performing in the largest theatre in the largest city in the world.

ROSEAU.—Mme. Roseau has been seriously ill; but she is convalescing, and will resume acting and singing in the Fall again.

DARLING.—Bessie Darling has added the part of Nancy Sykes to her repertoire. It is a character well suited to her abilities.

RICCI.—Berta Ricci, engaged by Col. Mapleson for his opera troupe for the season, arrived in the city from Europe last Sunday.

STEWART.—A number of our managers would like to engage pretty Nellie Stewart of the Stewart family. They will not separate.

FAWCETT.—Owen Fawcett will play Major DeBoots in Everybody's Friend at Flat Rock, Wayne County, Mich., Sept. 2. It will be the first theatrical performance ever given in that place.

WRONG AGAIN.—Willie Winter wrote last Sunday that Ada Cavendish was expected to arrive from Europe that day. She had been at the New York Hotel comfortably ensconced since Friday morning of the week previous.

DANITES.—The Danites will attain the one hundredth night of its English run at the Globe, London, next Wednesday night. It is whispered, notwithstanding the golden reports to the contrary, that the engagement has not been a paying one.

FOOTE.—The manager of the Mastodons writes Mr. Haverly from London that the English metropolis is equal "to six New Yorks rolled into one." He will remain abroad establishing an office in London to act as foreign agent for Haverly.

FLORENCES.—London Era: "Mr. and Mrs. Florence have arrived in London, looking well and jolly, and fully prepared to amuse the Gaiety patrons on the conclusion of the engagement of Mr. Raymond. They commence operations in The Mighty Dollar on August 30."

MORANT.—It has been variously reported that Fanny Morant would be a member of the company of the Boston Museum and the Madison Square. She goes to neither house, but has signed an engagement with Augustin Daly for 1880-81.

WAKEMAN.—Annie Wakeman has been engaged as leading lady to travel with the C. L. Graves combination. She will play Rosa Mayflower in The Four Seasons, opening at the Philadelphia Walnut, August 23. Miss Wakeman has written a book called "The Crown of the Year," which the Harpers have in hand. It will appear for the Christmas holiday sale.

SPENCER.—Lillian Spencer, who is shortly to make her debut at the Fifth Avenue Theatre under the management of Mr. Max Strakosch, is the protegee and pupil of Miss Emma Schiff, the authoress of Norah's Vow, in which Mrs. Boucicault made a great success in England, and it is positively stated that the authoress and actress will both be successful in its production.

PUFFERY.—The Tribune last Sunday published the following delicious specimen of concentrated puffery: "Kate Field is now preparing with Mr. George Grossmith a similar sparkling entertainment in Paris, in which she introduces a burlesque on opera-bouffe. Miss Field is now on her way to meet Mme. Ristori in Switzerland, and before sailing for America, Sept. 9, will go to Paris for some Worth dresses and to study Spanish songs with the distinguished Spanish singer Pagans."

THE NEW YORK MIRROR.

THE USHER.

*In Ushering
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.*

"There ain't sich a thunderin' sight
O' fun in 't when ye come to light."

This is what Darius Green philosophically explained when his wonderful flying machine went back on him, and precipitated his inventive mind and body to the ground; and this is no doubt the refrain that George Conquest would have uttered after his unexpectedly abrupt flight through the air at Wallack's last Thursday night. The unfortunate occurrence has been narrated at considerable length in the daily papers, and everybody knows how in the last act of Grim Goblin, just as the performance was drawing to a close, Mr. Conquest, after making an ascension to the flies by mechanical means, fell to the stage below and fractured his leg. The fact that he had practised the feat a number of times before successfully with the same apparatus and that in the course of thirteen years' experience with similar gymnastic exercises he had never met with disaster of any kind, gave ground to an absurd rumor that was published in a morning paper hinting that the rope from which he fell had been purposely and maliciously cut. I detailed a representative of THE MIRROR to investigate the affair, which resulted in showing that the fall was purely accidental. It seems that Mr. Conquest, after being hoisted to the flies, had to catch at a rope which hung from above and by which he was to let himself down to the stage. There were two ropes hanging side by side, one of which had been hanging in the same place for a considerable length of time, and which was in a decayed condition. In the excitement of the moment Mr. Conquest seized this rotten rope by mistake, and as it was incapable of sustaining his weight, it parted, hurling him a distance of thirty feet below. Few people in the audience saw or knew that anything befell the clever pantomimist, although the fact that he did not respond to repeated recalls shortly after, at the close of the piece, gave rise to considerable comment.

Friday night and Saturday the unfortunate actor suffered greatly, and it was reported that the accident was of so serious a nature that he would be obliged to submit to an amputation of the injured member. Happily this proved to be a groundless bit of talk. Monday he was greatly improved in spirits and received a number of sympathetic friends, who called at his hotel. He will not be up and about for some weeks yet, and it will probably be months before he will be enabled to perform again. His son has replaced him in the pantomime, and exhibits marked cleverness in the business in which his father is so justly celebrated. A slight accident occurred both to young Conquest and one Manly, who assisted him, just at the same point as that which marked the more serious one. Both fell some distance, but neither was injured seriously.

I am really sorry that Conquest should have opened here under such inauspicious circumstances, and everybody seems to share my opinion. His fall has not alone disabled himself, but it has seriously crippled his troupe in the loss of its strongest feature. While there is a certain morbid taste in every community that is secretly attracted toward an exhibition which is dangerous to somebody else's person, there is also a general feeling against a performance that risks the life or limb of a human being. So long as this aerial business is included in Grim Goblin, just so long will it be objectionable to many. Mr. Conquest's prospects have already been damaged through this feature of his entertainment. Would it not be well, then, for him to do away with it altogether, at least while his company play in New York? A repetition of the occurrence of last Thursday night would perhaps compel him to leave for England again, unless he find it profitable to play to vacant benches and empty orchestra-stalls. Just here the moral to the tale from which I have quoted above dovetails nicely, and for the benefit of Mr. Conquest and others of the flying ilk I will reproduce it. Trowbridge moralizes thusly:

If you insist—as you have the right—
On spreading your wings for a loftier flight,
The Moral is—TAKE CARE HOW YOU LIGHT!

Manager John Stetson of Boston, who saw the initial performance of Grim Goblin and witnessed the casualty, immediately took steps to cancel the date he had made with the Conquest troupe for the Globe Theatre. Troubles never come singly, and other managers surmising the damaging effect that it would have on public patronage followed suit. Dando's prospects in this country hung upon the decayed rope and were shattered with Mr. Conquest's leg. Manager Leavitt, who had secured the use of the invention from Dando, cabled him immediately that their contract must be broken. Messrs. Tompkins & Hill of Boston also severed their agreement with the inventor. Mr. Leavitt will forfeit about \$300 and passage tickets from England for two persons, while the Boston firm loses something in the neighborhood of \$750—a cheap release for both parties. The Kralfys are chuckling now—not because they are fortunate in having nothing to do with the "flying dance," but because nobody else will bring it over. It would have galled the clever spectacular managers to have

seen others making money out of an attraction that they could not arrange to get.

Nat Salsbury and his jolly Troubadours have reached Ireland and are earning a place for themselves quite equal to that held by the famous Vokes. The critic of the Dublin Telegraph, in speaking of their appearance at the Gaiety Theatre, says: "There is one thing, the Salsbury Troubadours succeed admirably in the real point of making their audience laugh and enjoy themselves. For a couple of hours they roll forth capital songs, comic and sentimental; dance the most amazing dances, and rattle away at a droll dialogue during the development of a series of the most laughable incidents that could occur to a jolly picnic party."

The dramatic critic of the Cincinnati Commercial—a gentleman who rejoices in the ancient and honorable name of Callahan—has sworn by THE MIRROR, since it favored him with a gratuitous advertisement some months ago. But his gratitude, although of undoubted depth and sincerity, is inconsistent; especially when he publishes a column, more or less, of our news items word for word and week after week without credit. A writer in this paper politely remonstrated with Mr. Callahan last week. Although he has a perfectly proper sense of the weighty obligations he owes THE MIRROR because of its kindness, this strange inconsistency is still present, and cropped out in a squib which appeared in Sunday's Commercial. Our friend, who stands so deeply beholden to us, wrote that THE NEW YORK MIRROR had copied a half dozen notes from the Commercial's theatrical department a short time ago, and that in the issue of Aug. 7, "THE MIRROR man growled because he thought he recognized two or three of his items in the Commercial's amusement column. 'An eye for an eye, young man.' Aptly quoted, my dear boy, but below in your 'General Gossip' I counted out of eighteen items, just fifteen that had been hooked bodily from THE MIRROR! Surely, a truly good fellow of your honesty of purpose, bearing such an ancient and honorable name as Callahan, who is clever enough and brilliant enough to quote such a very old law as that about the eye and the tooth, really ought to realize the import of what he says. Show me the law that demands two eyes for one eye, or fifteen theatrical news items for no items at all, and I'll give in. But if this surprising inconsistency in our Cincinnati friend's gratitude continues to increase at the pace it has, it will be a very short time indeed before THE MIRROR will have lost so many teeth and eyes that we shall have to supply it with a pair of glass optics and a set of Dr. Colton's best dental apparatus."

Will Stuart writes over from London that Modjeska and the Prince of Wales supped and smoked cigarettes together in jolly fashion the other night. That sounds very pretty and characteristic, and all that, but when the Prince was thus enjoying himself in a far from royal manner with the Polish actress, where was the Count Bobenta, Madame's spouse? There's the rub.

Minnie Cummings treated her company at the Fifth Avenue in the irresponsible way they should have expected. I learn that one young man who had the misfortune to play with her, came from the South to get a favorable opening; and being ignorant of the real status (if a Female Joannes can be said to possess any), was induced through her representations to become one of her support in Suspected. Not alone this, but he actually paid her \$120 for the privilege, and consented to play for nothing! In return she was to give him the leading part; but instead a very unimportant role was intrusted to his care. He was really to be congratulated that the F. J. did not keep her agreement in this respect, as he was thereby enabled to keep in the background. I don't wish to persecute anybody, especially a woman, but I think it is only just to the stage and to the public that this woman be shown up just as she is. If it causes her to forsake the theatre I shall be more than satisfied.

MODJESKA.—Walsingham in Baltimore Every Saturday: Bernhard naturally reminds me of Modjeska. The sympathetic Helena has had a number of triumphs of late, apart from her sojourn at the Court Theatre; her appearance at Mrs. Freake's charitable matinee, at which she gave one act of Adrienne Lecouvreur, was a success, and after Saturday night's performance at the Court Theatre she repaired to Hamilton Aids, where the company included the Prince of Wales and other notabilities. Genevieve Ward acted here in French, which seems to be her native language (you have heard of course how badly she is wanted at the Comedie Francaise), and Mme. Modjeska and Forbes Robertson appeared in a comedietta by the host, All or Nothing. After this mid-night entertainment Modjeska and the Prince of Wales sat together at supper, chatting gaily, and smoking cigarettes together sans fagon. The spirituelle Polonaise made, in short, another of those social sensations which will tend to lengthen her stay in England, and detain her indefinitely from the land where Sargent awaits her—the land of the palace car, the home of the free!

THE WEEK AT THE THEATRES.

"The Play's the thing."—HAMLET.

With the current week the season of 1880-'81 may be said to have truly begun. From now until well into September the various theatres will throw off their accustomed inactivity; the baize curtain will be dusted, the covers removed from the chandeliers and boxes, the box-office window opened, and the chink of silver and rustle of greenbacks again be heard in the manager's sanctum. A brief but pleasant respite has been enjoyed, and everybody will return to action with renewed vigor and industry. Monday night Haverly's and the Comique set the ball rolling, and during the next fortnight a number of other theatres will fall into line. Saturday night Mr. Holland introduces himself and Our Gentlemen Friends at the Standard; and Monday, Maude Grainger at the Union Square and Milton Nobles at Haverly's Niblo's Garden will swell the ranks. Tuesday next a new piece named Tote (a title that the railroad-ticket-agent-dramatic critic of the Sun persists in spelling Siote—a bit of ignorance he could correct by turning to the theatre advertisements in his paper) will be presented as a preliminary tidbit to the regular season by Mr. Daly, at his charming theatre up Broadway. A little later, the Bijou Opera House, the Park (which will be wholly unrecognizable because of Mr. Abbey's timely improvements), Booth's, and Haverly's Fifth Avenue will throw open their doors, presenting an extensive menu of light and heavy dramatic fare which will tempt the appetite of the most exacting amusement epicure. On all sides the air is filled with sounds of the impending fray; the stage-carpenter is putting a new handle to his hammer; the scene-painter is getting out his paints, pots and brushes; the stage-manager is issuing his peremptory "calls;" and the critic is trimming a new quill and pouring a fresh supply of gall into his ink-bottle—all with a view to meeting the exigencies of the season just opened.

May it be a prosperous and profitable one for all concerned!

Long before 8 o'clock Monday night every seat in the lower part of the house was occupied at Haverly's. Jarrett and Rice's New Departure Combination, in their Fun on the Bristol entertainment, inaugurated the opening of the regular season—although there is no evident reason just why the season of a theatre which is kept open all the year round should be divided into "preliminary," "Summer," "supplementary" and "regular," titles which have become the prevailing fashion of late.

The authorship of Fun on the Bristol is not announced, although it has been variously ascribed to divers dramatic quill-drivers, running a gamut from Frank Rogers and A. Benrimo to Dion Boucicault and Fawcett Rowe. From the dimness of its purpose and intrinsic weakness we suspect the latter named gentleman of being, if not wholly guilty, at least an accessory to the crime.

There is a great deal of rhyme but very little reason to Fun on the Bristol. All pieces of its class must have some basis for introducing the irrelevant, songs, dances and specialties, stripped of which they would be the merest skeletons. Jarrett and Rice's piece has a foundation for this sort of thing by putting all the characters on board the Sound steamer to which the entertainment owes its name, where they riot and masquerade and romp in a very unnatural but exceedingly amusing manner. The first and last acts are dull and uneventful, and as the performance did not finish until nearly half-after 11, the management would do well to eliminate both, leaving the second, which really contains all the action and merriment of the "comedy-oddy." The saloon-scene of the steamer is a wonderfully realistic bit of work that reflects credit upon the artist who executed it. The company employed is large in numbers, unusual in frothy sketches of its character, and it gives an enjoyable evening's amusement. John F. Sheridan is clever in a number of assumptions, although his husky voice appears to disadvantage in his vocal efforts. His impersonation of Mrs. O'Brien, theibernian lady of many husbands and uncertain age, was laughable and met with favor. Augustus Bruno and William Courtwright introduced several of their individual specialties, that if not fresh are at any rate clever. Frank Tannehill, Harry Saville, Mark Smith and Myron Calice form the balance of the male portion of the cast, and each contributes considerably toward the smoothness and enjoyment of the representation.

Kate Castleton's pretty face and handsome figure aided her materially in winning a favorite's place for herself in the judgment of the audience. She dresses handsomely, sings sweetly, is refined and decidedly an acquisition to the troupe. Agnes Hallock is also prepossessing, and possesses a well trained voice. It is never pleasant to see a well-looking woman make herself uncomely by the use of burnt cork, and Marion Fiske, therefore, loses many opportunities as an impertinent negro wench. She is bright and full of spirits, however, and this drawback may be overlooked.

Fun on the Bristol is a fair sample of its kind, and so long as people ask and pay for such enjoyment as it gives, it stands an even chance with the best of them.

Last Thursday night Wallack's Theatre was crowded in every part with an audience in which actors, newspaper men and society-

stay-at-homes formed a dominant feature. A great deal had been said and written about George Conquest, his troupe, and his serial inventions, therefore considerable interest and curiosity was manifested in the result.

The "new, grand, pantomimic, burlesque, extravaganza," as it is called by the programmer, turned out to be a very dull and stupid affair; but the gymnastic feats, eccentricities and clever tricks of Mr. Conquest atoned for the flimsy material which served to introduce them. The burlesque was like most English burlesques, having the same uncertain and indistinct outlines, presenting the same class of atrocious puns, musty witticisms and melancholy situations to which Lydia Thompson and her bleached blondes first initiated us when she burst upon New York in all her dazzling glory at Wood's Theatre in 1868. Just why pantomime and burlesque has by custom been relegated to the Winter months it would be difficult to determine; for surely the scantiness of its costuming and the very slight call it makes upon the mental faculties of an audience would seem to suggest midsummer heat as the only seasonable time for its presentation.

Demons, betighted young women, vampire traps, and stilt-stalking giants are not usually associated with the productions at Wallack's, the home of elegant comedy both of the old-style sword-and-knee-breeches and of the more modern dress-suit-and-crush-hat species. The very incongruity of the idea, nevertheless, made Grim Goblin considerably more of a novelty than it would have been at any other house. The story of the piece is the old, old story that forms a limitless mine from which every burlesque writer seems constrained to delve material for his work. In Grim Goblin, the handsome son (dressed in silken tights and doublet, and decorated with divers brilliant diamond rings and ear ornaments) of the poor widow, sues for the hand of the fair Princess, who is also courted by a disobliging Goblin, who insists on leading the handsome son (dressed in silken, etc., etc.) of the poor widow a will-o'-the-wisp chase through two long acts, after a magical token which is finally attained, and enables the handsome son (dressed in silken, etc., etc.) to vanquish his demon rival, and marry the fair Princess. Thursday night, however, the Goblin was unfortunately vanquished in a way not set down in the bill, as will appear below.

Mose Fiske labored hard and succeeded in drilling some fun into the part of a tiresome, deaf old king. Old men on the stage who are hard of hearing are just as wearying and stupid as the same breed in real life; and authors—whether of burlesques, tragedies or comedies—should be careful to abate nuisances of this description. Harry Allen was marvelously radiant in a décollete dress, as the poor widow, and acted and sang in true extravaganza spirit. Maude Stafford by her dashing air, handsome form, and attractive face, became a favorite at once, and continued such until the end of the evening. Her voice is one of considerable power, but it has a disagreeable nasal quality that at times is particularly noticeable. Lillian Lancaster was evidently suffering from a severe cold, which retarded her efforts in the early part of the piece, but she bravely struggled and was rewarded with a triple encore after her song "Lardy-da." She proved herself to be rather clever with her pencil, drawing several lightning sketches of well-known people with facility and correctness. The portraits of the Presidential candidates were received with tremendous applause and cheering. Laura Conquest (a young girl who strikingly resembles our Stella Boniface), as the Princess Melodia, did all that befits one placed in so royal a burlesque station.

George Conquest is a genius in his way. His ingenuity was everywhere apparent; in the slap-dash way in which every song, every entrance and every tableau was arranged. Unlike most burlesque purveyors, Mr. Conquest depends not at all upon scenic grandeur, but simply upon mechanical effects. And a man who can make a performance take, having this latter quality alone to work upon, assuredly has a right to lay claim to the title of Genius. His individual assumptions are justly celebrated in England;—Hic-Hac-Hoc, the Grim Goblin; Prince Pigmy, the dwarf; Nix, the demon head, Bat, are all clever bits of work that have delighted before many visitors to the Christmas Pantomimes in London. They met with immense success Thursday night, and received deserved recognition. Nothing in this peculiar line of business has ever been produced in this country that could approach it. George Conquest, Jr., made a wonderfully good giant, that quite reminded one of the sanguine old customer that dwelt on Jack's beanstalk, who is handed down to posterity in the legend of the nursery.

The "flying dance," that had been heralded with a blare of trumpets, proved a dismal failure. In the first place, Mlle. Etheria, the young girl who was to do the flying, was frightened half out of her senses before she went on—a state of things which did not tend to add grace to her movements while floating through the air. Then the wires by which she was suspended squeaked and creaked audibly, and worked unevenly. When the time came for an oblique flight by Conquest and his son, the former caught by a rope which parted and let him drop to the ground, while the latter fell in full view of the audience, but fortunately before he had attained much height.

The accident to Conquest, Sr., (which is described fully in another column) is not generally known in the front of the house, but it cast a pall over the little that was left of the performance, and the curtain was hastily rung down, ending the Conquest troupe's first appearance in New York under the most unfavorable auspices.

In consequence of the disaster to the elder Conquest, the theatre remained closed Friday and Saturday, but opened again Monday night, Conquest, Jr., replacing his father. Grim Goblin is now running smoothly.

Harrigan & Hart's Theatre Comique opened its fifth season to a crushing house on Monday night. "The house has been renovated and redecorated, and presents a very handsome appearance." The foregoing sentence we found somewhere in our correspondence columns—in fact, those columns bristle with it at this time of the year. It grows a little monotonous at times, but the rural managers like it, and for that reason we never mar its rounded beauty. Well, to return to Harrigan and Hart. The company is much the same as last season—all the old favorites are retained, and the house became a bedlam as each made his (or her) bow. Nothing akin to the performance at Harrigan & Hart's is given in any city outside the Metropolis. It is, in fact, a reflex of our cosmopolitan life—sometimes a little burlesqued, but in the main true to nature—dealing more with the lower than the upper strata. To thoroughly enjoy the performances one must know or at least understand New York. The Mulligan "series" now takes up the entire evening, the olio having been cut to a "tigger" act and a song. The first is beneath criticism, but serves to give the audience the only glimpse of Billy Gray and Johnny Wild in "moke" make-up.

The song-bird is Miss Jennie Morgan, whose voice is very pleasing, though in the upper register slightly metallic. Miss Morgan is an especial favorite with her audiences, and after she had been thrice recalled the curtain was rung down to give Mr. Dave Braham an opportunity to regale us with ten minutes of Mulligan music—most of it new airs which will soon be whistled 'round the streets. An xylophone duet, by E. King and son, was loudly applauded. This species of "phone" is much appreciated by the gallery, but we like it better as long-distance music. Still, we are far from detesting it, or classing it with the asthmatic accordion.

We will not rehearse the underplot of the Picnic, for reasons we have hinted at above, and because—well, we don't think the reader would stand it. Mr. Harrigan is the best modern Irishman on the stage. His rich, unctuous dialect cannot be imitated. The same may be said of his make-up, which is never exaggerated. In this, Jefferson as Rip is not more artistic. Miss Annie Yeamans (Mrs. Mulligan) is an admirable foil to Mr. Harrigan, and in their household spats creates almost as much laughter.

Tony Hart's wench business is of the sassiest description—from an Eighth Precinct standpoint. The fun furnished by Rebecca Allup is especially relished by the lady patrons of the Comique. The impudence of the colored help is something they have perhaps some of them experienced. Mr. Billy Gray's make-up as a loud Fourth-warder is a gem. But to appreciate it one must know the loud Fourth-warder. His swagger and "tough talk" is "bully" all over. Mr. John Wild doffed the black, and yet he did not appear in white face. He played the part of an interloping "bummer" very funny, but his make-up was a little too tattered. He should modify it. Annie Mack must not be overlooked; her neat performance of Mrs. Lochmuller, the comely Irish wife of a homely German butcher, is well known to the patrons of the Comique.

The Picnic is made up of character sketches, widely varied and all true to the life—New York life. The principal of these we have mentioned. If we do not speak of them all, it is simply because we have not the space. Mary Bird, Belle Mordaunt and Emily Yeamans are a trio of pretty girls who don the light garb of picknickers and look sweet without saying much—which we hope they will accept as saying a great deal. The Full Moon element is as strong as ever—and the Mulligans kept to the leeward. Their chorus singing is not as good as last season—at least to our minds; but the drill is better. Johnny Wild's matchless Capt. Primrose and Billy Gray's Rev. Palestine Pewter were missed. The Full Moons are not so conspicuous at the Picnic as in some of the "series."

The Comique is a permanent fixture in our amusements, and the opening of its fifth season was a rousing welcome.

Rehearsals of "Two Nights in Rome" are progressing favorably at the Square.—This is the last week of the Genuine Colored Minstrels at Niblo's. Milton Nobles arises from the ashes of Summer rest next Monday night, presenting The Phoenix.—Tote will be brought out at Daly's Theatre next Tuesday night.—Hazel Kirke will very shortly attain its two-hundredth night.

AERIAL.—Flying danses are at a discount.

GARDENER.—Prosperous Charles R. Gardiner, the dramatic agent and amusement broker, has a number of important irons in the fire this season. His spacious offices are daily the resort of all the prominent managers in town.

REMINISCENCES OF OPERA.

NUMBER FOUR.

THE POTTERIES—KATHERINE ROGERS' HUSBAND—BROOKHOUSE BOWLER—COUNTRY-FOLK TRAMPING THROUGH SNOW TO THE "OPERA"—HAYDEN TILLA—ELLIS RYSE—A DRESSING ROOM ACCIDENT—EDWARD CONNELL—MR. AND MRS. GERMAN REED.

The Staffordshire Potteries comprise quite a number of small towns, separated from each other by but a mile or two, the centre of which is Hanley, the largest in size and population. It was here that Mr. Rogers (the husband of Katherine Rogers, lately in this country) ran a theatre for many years. This was his headquarters, and he played his company from town to town, with Katherine as his star, until he ultimately took the Prince of Wales' Theatre in Birmingham—a more pretentious field than he had hitherto worked. The different opera companies of England played generally once in each season at the Potteries, sometimes with Mr. Rogers, but generally with most success at Newcastle-under-Line (one of the small towns in question). "Stoke" and Burslem were two other of the small towns comprising the Potteries—in fact, the larger factories, where the finest ware is made, are at "Stoke." Mr. Brookhouse Bowler, the tenor, now in this country, is a native of this section, from which he removed, I believe, at an early age to Liverpool.

The theatre at Newcastle-under-Line is one of those quaint old tumble-down structures, more resembling a barn than anything else, which were up to a recent date to be found in many of the old-fashioned country towns in England. Still, Newcastle was a good show town for opera—more so than for the drama as a rule. I remember seeing the celebrated Robson (the great English comedian who died some years ago), although he was then in the height of his great popularity, play to a miserable array of empty benches in this little theatre. But the opera would generally draw a large crowd. I recollect one season there, with the Rosenthal English Opera company, although in the midst of an unusually hard winter (with the snow very deep) doing an immense two weeks' business—a thing almost unprecedented in that part of the country, where one week was generally all-sufficient. The people came from all parts for miles around, tramping through the snow, and often arriving in knots of dozens two or three hours before the time of opening, filling the public houses and making quite a sensation in the little town. Then, at about half-past 6 in the evening, the small trap-door (for it resembled nothing else) would be opened, which led to the large space under the stage, and thence by a small and narrow flight of steps to the front of the house, passing over the stage. This was a privilege which those who chose to pay sixpence extra could avail themselves, before the front doors were opened and the great rush would commence. Thus the management secured a considerable addition to the actual amount of money which the house would hold, for not content with finding the house full to repletion, seats would be found in the orchestra, leaving the performers scarcely room to play. Upon one occasion such a demand for seats was made that the orchestra were ousted, and Mr. Lutz, the conductor, had to get along, alone, with a piano in front of him and a small organ at his side, so that he could manipulate both instruments at the same time. Still other seats were arranged for the public, at further advanced prices, on the stage, at the wings, which became so crowded, at this novel opportunity of a "peep behind the scenes," that it was with difficulty the singers could get on and off.

The working classes of Staffordshire, Lancashire and Yorkshire were particularly good patrons of certain English opera companies which were popular about the year 1861; and for some seven or eight years following English opera was in a very flourishing condition in most of the manufacturing cities. The cathedral towns, with two or three exceptions, were generally to be avoided, the exceptions to these being the Cities of Worcester, Bristol, and the fine, old-fashioned City of Norwich, County of Norfolk. In these cities a good company was pretty sure of a successful season. It was in Newcastle-under-Line that I first discovered among the chorus a quiet and rather modest young gentleman, who was billed upon the posters displaying the names of Mr. Rosenthal's company, as Mr. Tilla, and described as one of the principal tenors. Who the mysterious Mr. Tilla was remained a mystery for several days, until I happened to fall into converse with a new chorister, who was noticed as being very innocent of the choruses, and evidently a novice, but earnest and anxious for honors in the operatic world. He proved to be the individual in question. He had entered the chorus, he said, for practice, and in order to get accustomed to audiences. He was studying the second tenor's parts. I met Mr. Tilla some few years after in New York, and he was determined to get to the front. The gentleman is now in New York, and is known to the public as Mr. Hayden Tilla, principal tenor. He has been fairly successful with the public.

Several small companies of opera people were formed later on, who patronized the smaller towns. One, known as the Lyric Opera company, was under the conductorship of Mr. Stanislaus, a clever young musician, who came to this country some time since with the late lamented Julia Matthews, who, it will be remembered, opened at Wallack's Theatre under the management of

Messrs. Henderson and Colville, in Barbe Blene. Mr. Stanislaus was the conductor; and was immediately recognized by the musical people and press of New York as an able man. After the season at Wallack's he retired to England. Among the prominent members of the Lyric company was Mr. Ellis Ryse, who had pushed his way from the chorus at Covent Garden into that of principal baritone of the above company, and was very successful with the parts. He came to this country some few years ago, and has been identified with nearly every prominent troupe since his arrival. His last engagement was with the Abbott Opera company. I have reason to think from past remembrances of his efforts—notably at one time in burlesque—that his forte will be found in buffo parts. These minor companies in England were usually organized by small principals, during the intervals of vacation between the operatic seasons. They were sometimes fairly successful, while upon the other hand they were more often a struggle for existence. No prominent prima-donna or tenor could ever be induced to join these troupes, consequently their efforts had to be confined to very small towns, where the larger troupes never played. The opera, often in a mutilated form, would be given generally in a Town Hall, or Assembly Room, with an improvised stage and a few curtains. The sides of the stage would be used as dressing-rooms.

I remember a very laughable circumstance happening at a little town in Devonshire. The audience was large, and evidently in pleasant mood. However, if they had not been, the affair that followed served to make them so for the remainder of the evening. As the last notes of the overture ceased (in these cases a piano had to serve for orchestra, although sometimes an organ was added), the signal was given by the stage manager to "raise the curtain." On this occasion the curtains were arranged to draw aside from the centre, but from some carelessness in the putting up, as soon as the man whose duty it was to open them had pulled at the cords, they became entangled in some way, and the stern order to "pull open those curtains" produced a strong jerk on the part of the curtain man, which brought about a result not looked for. Down came the curtains in front of the stage, and with them one of the side partitions which hid the ladies of the company who were not needed in the first act. These were in various stages of dishevelment. Amid screaming they crouched behind hastily held up skirts. A roar from the audience added to the confusion. Several of the more gallant gentlemen in the front seats rushed to the rescue, and lifted the curtains into a useful position as a screen. Willing hands were plenty, the mischief was soon remedied, and the entertainment proceeded. At intervals during the evening, as the ladies of the chorus would make their appearance, light ripples of laughter passed over the house, which served as a fillet to the musical rapier.

Appropos of funny incidents, among others I remember a circumstance that caused a great deal of amusement to the audience, occurring at the little Theatre Royal, Gloucester. Mr. Elliott Gale and troupe were rendering *The Bohemian Girl*. The opera had proceeded as far as the second act, to where the duet, "The wound upon thine arm," was being sung by Thaddeus and Arline. A queer little old woman, quite a stranger to a theatre, had been sent to the back of the stage on an errand by the cleaner of the house. She stood perfectly amazed at the strange dresses and the business that was going on around her. She was transfixed for a time. Just about this time of the evening Mr. John Manley, the stage manager, whose prompt-desk was on the opposite side of the stage, generally used to send out for his pint of porter. Having no boy at hand and seeing the old woman opposite, he determined to send her for the beverage. So he beckoned and called to her sotto voce across the stage, to come to him. The old lady was in a pleasant frame of mind, but still bewildered at the realm of enchantment surrounding her. Responding with a "yes-sir," she trotted across the stage, patting and umbrella in hand and "speaks" on nose. She little dreamt that the audience would see her, nor perhaps took one thought of it until, as she reached the middle of the stage and was greeted on each side with loud whispers of "come off," "go back," etc., the audience caught sight of her. Such a shout went up from the front of the house that the tenor and prima-donna were staggered. Not knowing the cause, the little old woman stood perfectly aghast at the confusion she had created, dropped on her knees, and in the most piteous accents cried: "What have I done? oh, dear! oh, dear!" The curtain had to be hastily lowered. A short apology was attempted, which was drowned in derisive laughter. The only resource left was a short intermission, after which the second act recommenced.

Mr. Edward Connell, whom I had the pleasure of first meeting in the troupe under the management of Mr. Elliott Gale, at Swansea, in Wales, was for several seasons a member of the Covent Garden company, under the management of Mr. William Harrison. Mr. Connell had been very clever as a boy, and was popularly known as a "boy soprano" at public dinners, concerts, at Evans' and elsewhere. His voice developed into a full round baritone, and he commenced to study the second bass parts of the operas while upon this tour. During the engagement at Huddersfield Mr. Henry Rowland, the principal baritone, had caught a severe cold, and it was found necessary for him to rest. This gave Connell the opportunity he wanted—but it came with a rush, and was more than he bargained for. Still, he got through with credit to himself, and particularly with one important role, and an opera (just then very popular) which he had not seen—Faust, I think, if I remember rightly. The opera was underlined for the Saturday evening. Mr. Connell studied Mephistopheles in less than three days, and played it very creditably. From that time he retained the position of principal baritone, and has played all the principal roles of English opera, to which he has occasionally added comic opera and opera bouffe. He was brought to this country by Mrs. Oates, but has scarcely had a fair opportunity to exhibit his capabilities before a New York audience.

When the English operatic season had become a thing of the past at Covent Garden, and after Mr. William Harrison's death, Miss Louisa Pyne formed a small company, composed of herself, her sister Susan, Mr. Thomas Whiffen (now at the Madison Square Theatre), and Mr. Edward Connell, for the purpose of producing operettas. The entertainments were of a very interesting character, but did not succeed in establishing themselves as a paying (traveling) concern. Mr. and Mrs. German Reed, at the Gallery of Illustration, in Regent street, London, have certainly for many years succeeded in doing so, but they have a suf-

ficiently large community of cultivated people to make it profitable. At the beginning of their career they had a very strong card in the person of Mr. John Parry, pianist, comic and buffo singer (the best in his line that ever lived), and composer. This gentleman was a host in himself, and John Parry alone, at one time, was enough to draw an audience. The Gallery of Illustration gradually became a household word, and among people of taste and society it was considered "the correct thing" and fashionable to visit Mr. and Mrs. German Reed's entertainments. These entertainments have been tried elsewhere, but it is doubtful, as public taste stands at present, whether they can be made pecuniarily successful. H. W. ELLIS.

The Director of the Conservatoire.

Ambroise Thomas was born in Metz; his father was a composer and publisher of music. At seven years old Ambroise had already attained to proficiency upon the piano and the violin. When but ten years old he took part in a concert given of a local charity. He was so small and slight that he could not be seen by those in the audience over the top of the piano at which he presided and which had the appearance of playing by itself after the fashion of an orchestration. At the Conservatoire in Paris he was awarded the prize for mastery of the piano and later was fortunate enough to gain the grand "Prix de Rome." In the villa Medici Thomas had for his director Horace Vernet, and was associated with Sinart, Joffroy, Baltard and Flandrin. He was very fond of going into society at Rome.

Returning to Paris after three years, he carried with him a profound impression of the grandeur and sublimity of Dante, to whose works he had given careful study. A successful comic opera enabled him to double his price for musical lessons, and at the age of twenty-six his position was assured. Unlike many musicians of talent, he never was obliged to struggle with the demon of poverty. A portrait by Flandrin of Ambroise Thomas at twenty-four, represents the young artist as fair in complexion, serious in expression and of slender frame. Rossini said, alluding to his grave appearance: "Ambroise Thomas was born old."

In his walks about Paris Thomas is generally seen alone. In the din and confusion of a Paris crowd he finds some song for which he is searching. This mingling with men keeps the artist always in sympathy with the age. Amid the noises of the busy day he walks like a somnambulist, reading invisible libretti signed by Shakespeare, Goethe or Dante.

He spends his vacations at his country-house in Treguier, an odd house, built with rough stones and situated upon the seashore. Thomas loves the roar of the sea. An irresistible force draws him toward the grand in nature.

He sometimes had Berlioz for a companion in his walks. These two men of genius were much attached to each other. Berlioz had an impassioned fondness for Shakespeare, of whom the two masters used to converse with ardor. So absorbed would they become that they would stop and gesticulate until, perhaps, they found themselves surrounded by a gaping crowd of men and boys who thought them both mad.

Thomas should be seen in the office which he occupies as Director of the Paris Conservatoire. Among his predecessors Cherubini was too severe, and Auber too lenient at times. But with what grace, benevolence and distinction Thomas governs this world of singers, which is sometimes swept by little tempests of temper! In his private room he gives himself up wholly to his art. The room is furnished with the striking taste displayed in his house at Argenteuil. Pictures and statuettes abound, together with interesting souvenirs gathered in his travels. There is a sort of piano-secretary at which he sits. It would seem that he wrote with one hand and played with the other.

Age has brought to Ambroise Thomas only new strength and deeper insight into the human heart, and in Francois de Rimini there is all the passion of fervent youth.

A FIDDLING GORILLA.—A short time ago the dead-walls and advertising posts of Munich suddenly broke out in all the colors of the rainbow with announcements, couched in high flown language, to the effect that on such a day the greatest wonder of the world would be submitted to public inspection at the Coliseum, in the shape of a gifted gorilla, trained with infinite pains to perform an Italian concerto upon the violin. It may well be imagined, in so musical a city as the Bavarian Residence, that the public responded in large numbers to this amazing invitation, and that the Coliseum was crowded to the ceiling on the opening night of the performance. There was the gorilla, horrible of aspect, but unquestionably skilled in the production of sweet sounds from an ordinary fiddle, delicately manipulated by his formidable paws. A skeptical spectator, however, contrived to approach the simian executant, unobserved by its impressario, and to make a slight incision in its hide with a penknife. Strange to say, the animal did not flinch, but fiddled on with stoical steadfastness. Encouraged in his suspicions by this most unmonkeylike impassiveness, the doubter seized Pongo from behind and shook him roughly; whereupon the seams of his skin gave way, and an elderly gentleman—the impressario's father—stood revealed to the astounded audience.

TO FANNIE.

BY RICHARD FOOTE.

Once onward spurred by love of praise
I sang my am'rous songs;
And many maids who heard my lays
Believed my fancied wrongs.
Till love himself, in angry spite,
That I should feign so well,
Placed you before my dazzled sight,
And at your feet I fell.
Now I am held in captive's chain,
Who e'er before was free;
And I who never sued in vain,
Must it be vain to thee.
Well, woman ever acts her part,
With many turns and slips,
And love is sometimes in the heart
When 'tis not on the lips.
NEW YORK, August, 1880.

HEUCK'S OPERA HOUSE.

(Cincinnati Times.)

The frequenters of Heuck's Opera House on the corner of Vine and Thirteenth streets—and they are legion, for Heuck's is essentially the people's theatre—have seen with pleasure the walls of this new temple of the Muses growing to completeness day by day for the last several weeks, until now the whole graceful tout ensemble can be seen and admired. The two-story building fronting on Vine street has been thoroughly overhauled and a Mansard roof added, with a picturesque and beautiful tower superimposed at the angle of the street. In the centre, fronting Vine street, through a vestibule having a beautiful, tessellated pavement, is the grand entrance to the opera house proper, which is a three-story structure 76 by 100 feet, standing in the rear of but adjoining the building just described.

Inside all is confusion with the army of busy workmen, elbowing each other with their haste to get the work completed for the opening, set for the 21st of the current month. Carpenters are busy arranging the dress circle, ladies' balcony and the gallery proper with their exquisite decorations, that are to be of rosewood, ebony and gold. Plasterers are covering the walls with the preliminary coats of rough plaster. Pedretti and a swarm of fresco artists are elaborating the exquisite beauties of the decorations for the ceiling, 78 by 68 feet. Mr. Rettig, the talented young artist, is tracing the outlines of that remarkable Louis Seize scene upon the ample drop-curtain, that, when completed, will be one of the most remarkable of its kind in any theatre in America. Doors are being fitted and hung in place, and exquisitely simple yet tasteful work of solid carpentry is being done—no shams of paper-pulp and stucco about the private boxes, the balconies or the proscenium.

The rigging-loft, fifty-six feet in height, is practically complete and the banisters of novel design to the multitude of stair cases are being completed, so that when done the exits to the theatre will be so multiplied and easy that a panic could not occur, or, occurring, could not be attended by danger.

The appointments throughout the house are to be all superb. Mr. J. O. Duffy, the experienced architect, who has acquired distinction in theatrical work, has been granted carte blanche by Mr. Heuck to make everything as good as money can make it, and informed the Times reporter yesterday that the improvements will reach between \$30,000 and \$40,000.

The opera house, exclusive of the stage, is 78x68 feet. The latter has a depth of 32 feet. There are four private boxes. The drop-curtain instead of rolling lifts into the rigging loft, which is fitted to permit spectacular pieces to be prepared out of the way of the regular working machinery of the stage. On either side of the stage behind the private boxes are the "star" dressing-rooms. All the other dressing-rooms are below the stage; the property rooms above.

Complete ventilation is had by numerous windows, and the gallery is perhaps the best ventilated portion of the whole theatre. The grand central hexagon-shaped dome will be fitted with a ventilation shaft 30 inches in diameter, increasing to 48 inches at its exit through the skylight. An attractive feature will be the sun burner 72 inches over, with the group of 60 gas burners concealed from the audience by a hemisphere of glass prisms suspended beneath. Above these burners are to be reflectors of English opal glass, like the arrangement in the Grand Opera House in Paris, from which the plan is borrowed. On the ground floor is the parquet, and surrounding this necessarily the dress circle, fitted with folding chairs having backs and seats of perforated wood. Above is the ladies' balcony, with chairs of upholstered work, and yet above the gallery, which alone will seat some 600 persons, and might be made to contain a thousand at a pinch.

The entire theatre will seat 2,450 to 2,500, and could hold by crowding 3,500 people. The outer walls are constructed 17 and 18 inches thick, so as to be entirely and certainly safe under all contingencies. The house is lighted below from plate-glass and nickel plated gas boxes closed to make fires almost impossible, and this even extends to the dressing-rooms below the stage. The latter, by the way, are fitted with stationary marble wash-stands, with hot and cold water, and for the accommodation of ladies of the audience there will be ladies' retiring rooms opening from the dress-circle having hot and cold water wash-stands and closets for their exclusive use. Similar arrangements are also provided for the accommodation of the lady frequenters of the galleries.

The sidewalk in front of the building will be laid in Portland cement to correspond in color to the tessellated vestibule tile inside, and on either side of the entrance are to be two exquisite lanterns with plate glass, having their edges beveled. The manager's private office is to be at the left of the vestibule. The latter will be wainscoted in some style as the theatre, and the floor laid with brown and white Zanesville tile with a rich border to match. Hung in the vestibule on the treecased walls will be portraits, superbly framed, of Mr. Heuck, the owner; Mr. Collins, the manager; Mr. Fennessy, the treasurer; Mr. Duffy, the architect; Mr. Hughes, scenic artist, and in fact all those who have been employed as contractors on the building.

In addition to all the other improvements, Mr. Heuck has a charming suite of rooms, consisting of a delightfully complete French flat, fitted up with its own private entrance from Vine street, for his own occupancy in the second story of the structure on Vine street.

Mr. Collins, who, although still a young man, has achieved the distinction of being one of the most successful managers of the theatrical world, will open the house on the 21st inst, with Mr. Tony Pastor, and will supply a succession of the best combinations of theatrical talent to be secured in the United States throughout the remainder of the year.

PROFESSIONAL DOINGS.

—Neil Burgess has made a tremendous hit in "Frisco."

—Theatricals were high and dry in St. Paul last week.

—Tony Pastor's troupe were in Albany last (Wednesday) night.

—Salsbury's Tronbadours have been filling an engagement in Dublin.

—George S. Robinson has been engaged to appear in Tote at Daly's.

—Soldene sails from England, accompanied by her troupe, on Sept. 22.

—Nat Goodwin will sail for America on the 24th, leaving Mrs. G. behind.

—Nilsson has accepted dates for a short Fall season in the English provinces.

—Ogden Stevens goes to the Coliseum, Cincinnati, next season as leading man.

—Harry Webber's Nip and Tuck opened season at Columbus, Ohio, on Monday night.

—Leonore St. Felix, of the St. Felix Sisters, died of typhoid fever in Boston on the 9th.

—Dan Rice is at Cairo, Ill., getting up a floating opera house for the majestic Mississippi.

—J. M. Hickey has secured Kate Brand, a talented singer, for his Flock of Geese party.

—Edwin Clifford will be Harry Richmond's manager this season. This is a good selection.

—The Swedish Lady Quartette combine business with pleasure by giving concerts at Long Branch.

—Manager Leavitt's Grand English Opera Burlesque combination will dazzle the Metropolis Sept. 13.

—Edith is the title of the addition to Miss Cavendish's repertoire. Miss C. begins her season at Buffalo 23d.

—Collier's Union Square combination opens the Zanesville Opera House, Schults & Co. managers, August 13, in *A Celebrated Case*.

—A theatre has been established at Charlottesville, P. E. I. The management has leased halls in near-by towns, so as to form a circuit.

—Elizabeth von Stamwitz is rusticiating in the Catskills, and is said to be studying a part for a play to be produced at the Court Theatre, Berlin.

—The Osborne Comedy company begin season August 21. Their entertainment is of the Irish comedy order, in which the Osbornes, especially, are first-class.

—Frank E. Aiken has accepted the leading part of Terry Dennison in *Herne's Hearts of Oak*. Mr. Aiken has sterling qualities that will fit him for the role.

—Mr. Rodney S. Wires, business manager for Milton Nobles, has arrived in town and is making arrangements for the opening at Niblo's. This is Mr. Wires' third season with The Phoenix.

—John C. Freund's residence at Tarrytown has just been sold by referee at public auction. The only bidder was Samuel C. Lewis of Tarrytown, who became the purchaser for \$17,500.

—Genevieve Ward has declined an offer to visit America professionally with Salvini. With the re-opening of the Prince of Wales' Theatre she will resume her famous impersonation of Stephanie, in *Forget-Me-Not*.

—The Harrisons have changed their place of opening. It will not be Boston as before announced, but at Hamlin's Theatre, Chicago, August 23. They are due at Miles' Grand Opera House, Cincinnati, August 30.

—Leonard S. Outram will shortly arrive from England. He will be remembered as a member of Baudmann's company at the Standard a year or so ago. He is a painstaking actor, and capable of a wide range of parts.

—It is stated that Patti will during the ensuing winter give a series of performances at the Theatre des Nations, Paris, extending over two months, and that she will be supported by a troupe worthy of her talents.

—Kate Roby, cornetist, Corn Cardigan, piccolo and flute soloist, Kate Ives, harpist, and the Sontag Sisters, musical specialists, all from Altoona, Germany, will join the Vivandiere Cornet Band of Mue. Rentz's Minstrels. Their season commences August 30.

—Haverly's Colored Minstrels visited the public institutions on Blackwell's Island last week, and performed for the benefit of the inmates. On their way back they stopped at Bellevue Hospital and entertained the patients with singing.

—Charlotte Cushman's monument, about to be placed in Mount Auburn, is an obelisk of beautiful Hallowell granite—a copy in form of Cleopatra's Needle. The only inscription the monument will bear is the name, "Charlotte Cushman."

—Charles E. Furbish will be business manager for H. J. Sargent this season. Furbish, a few years ago, was one of the most successful managers in the business. For some time he has been in retirement. We are glad to see him emerge.

—Laura Woolwine, who has been studying and singing in Europe during the past nine years, under the stage name of Bellini, has returned. Her voice is a dramatic soprano of great range, power and flexibility, and is, moreover, highly cultivated.

—Milton Nobles will open his seventh consecutive season at Niblo's Garden on the 16th. The company is very strong in all parts. Alonzo Schwartz will play the Jew—a character in which he is most happy. Fanny Lewis Burt is again the leading lady, and the company remains much the same. The Phoenix never dies.

—The combination California Through Death Valley creates some excitement in Utah, as the story of the piece bears heavily on the Mormons. A recent letter says: "We played here last night to a big house. Our piece is strongly anti-Mormon, and this place is a strong Mormon town. The audience last night was half Gentiles and the other half Mormons. The Gentiles were very enthusiastic, while the Mormons had faces had long as your arm, and hissed whenever they got a chance. The seats are all taken for to night. All the Mormons in town will try and be there, and I expect that we will catch it hot. I tell you that we are very careful about how we roam the streets here. We play in Salt Lake to-morrow night, and I am a little bit ticklish about my windpipe. They refused to rent us the theatre in Salt Lake, so Corby had to hire a big hall there and build a stage. We all go armed, as if we expected to be attacked by some band of hostile Indians. It is funny, isn't it?"

DRIFTWOOD.

M. Ludovic Halevy, in a very bright and curious book which has jumped, quick as thought, into a second edition, has just given us a glimpse of life behind the scenes of the opera in France; and, as his name is one of high account in French contemporary literature, the information he sets forth is well worth having.

He relates with much spirit and humor the real story of the Parisian ballet girl, and traces her throughout every stage of a career to which she is often enthusiastically attached. Her life is a very hard one. She must get up before daybreak on the cold, raw mornings of midwinter to take her dancing lesson; and again at midnight, when the opera is over, she has to find her way on foot through snow and rain to her humble lodging at Montmartre or Batignolles. The idea of riding in an omnibus must not enter her head; for while in the lowest rank of her calling she has but a franc a night, and even when grown up and promoted to the "second quadrille" she earns only 700 francs a year, or £28 sterling. Of such stern material are our entertainments made; and in no department of public amusement is a more rigid economy practiced than in the salaries of dancers. Advancement comes very slowly, and there is a great deal of competition for every vacancy in the higher ranks of the profession. Even after the most meritorious and indefatigable labors the native French girl constantly finds herself eclipsed by Russian and Italian dancers. The hierarchy of the dancing world is as narrow and as rigorous as the hierarchy of the army. It bristles with examinations, competitive struggles, and inspections.

It is considered a good thing to move up from the "second quadrille" to the "first quadrille," for then the salary is raised to 1,000 francs, or £40, yearly, being just enough with frugal management to keep body and soul together. From the "first quadrille" to the second "coryphée" is a still more vigorous step forward, and is rewarded with 1,300 francs a year, or, say, just £1 a week. The next step upward is to the envied position of "première coryphée," possessing the superb emolument of 1,500 francs, or £60, a year. Finally, after years and years of patient study, the dancing girl attains the summit of her ambition, and rises into a "petit sujet," which gives her an individuality before the footlights. This giddy height of glory and pay, amounting to 1,600 francs, or in exceptional cases to 2,000 francs, a year, is the largest reward that dancing genius can expect under ordinary circumstances; for the Ellsers and Taglioni form a class apart. Here and no farther can a good dancing girl go, after a blameless youth passed in diligent capers at rehearsals and in public. Well may M. Halevy remark that we little know of how much labor and misery the pirouette of a dancing girl is made. It seems that the lessons of the little creatures destined to figure on the stage are conducted on strict disciplinary principles. Corporal punishment is in frequent use; but, inasmuch as no French dancing-master would dare to venture on a hostile encounter with a French dancing-girl, the mothers of the figurantes are called in to administer correction to them when refractory. The charge of these ladies on an insurgent mob of chattering children who have driven their dancing-master wellnigh to despair, generally restores order. Without this maternal police all teaching would be impossible; it would be like trying to give instruction to a flock of wild birds. One of the most difficult parts of their education is to teach them how to smile all together and to look gracefully at the public. They will persist in making faces at each other, till one of the observant mothers who are looking on show symptoms of putting down her knitting to employ her hands in the bestowal of a few vivacious boxes on the ears.

Happily there are prizes even in this queer little lottery. M. Halevy was one evening seated in the private room of the late Nestor Roqueplan, who was then director of the opera in Paris. Roqueplan was carelessly turning over some old papers, when he came upon a list of the ballet-girls of 1838. On reading it carefully through they found that several of them had gone into the choruses of the Opera Comique, one let furnished lodgings at Montmartre, another had married a stockbroker, a third was the wife of a comic actor. But the last two names which had been written on the faded yellow paper in 1838 belonged, the one to an English peeress and the other to a rich mercer at Dijon.

By writing plays and being the associate of players Crebillon brought upon himself the grave displeasure of his father. The old greffier of Dijon, descended from a long line of innkeepers, had, like many of his day, ennobled himself by taking the name of his property; and he felt that it was doing small honor to the Crebillon blood to be a writer of plays. But the offence only began here. Crebillon came to know a certain druggist, in whose shop he often spent the best part of his day, not, as might be supposed by admirers of his genius alchemy, but in pleasant flirting with the druggist's daughter—a lovely girl still in her teens. He sank deeply in love and proposed to the druggist's daughter—the pretty Charlotte Peaget, who, as it proved, was not insensible to the blue eyes of the poet, so much admired by the ladies of that day. The Sieur Peaget was greatly flattered at seeing his child courted by the young dramatist; all was soon settled, and his satisfaction was complete. A far different view of things was taken by the old greffier of Dijon. He was as furious as the outraged father of the stage. What! a druggist's daughter! Not content with bringing disgrace on the family name by becoming a playwright, he must needs marry a plebeian! There was no soothing the old man. To his son's letter announcing the intended marriage he replied that he would never see him again.

The marriage proved a singularly happy one, though the troubles that accompanied it were sometimes very great. The young people lived at first in an obscure lodging, but not too small to shelter Crebillon's ready-made family of cats and dogs; for he always had a passion for animals, and would pick up such stray ones as he met with dur-

ing his walks. The gentle Charlotte, when these became intolerably numerous, would quietly remonstrate with him; but, respecting him for his failing, would let him indulge it without much ado. Meantime Crebillon had entered on a career of greater success; his Electre met with a favorable reception, and his reputation had become established, when one day an old gentleman called at his modest abode during his absence from home and was received by the wife. Charlotte, not knowing who he was, answered his inquiries with so much sweetness of manner, though these were often rude, that she won the stranger's heart. After somewhat puzzling her with his observations on her menage, and sufficiently manifesting his surprise and disgust at the presence of so many cats and dogs, he at last revealed himself and the purpose of his visit. He was the old greffier of Dijon. As old age had crept on him he had begun to regret his harshness, and now came to forgive and forget. Crebillon and Charlotte accompanied the old man back to Dijon, where the father, really proud of his illustrious son, introduced him to his fellow-citizens as the successor to Racine. The young couple stayed with him several months—indeed, until Crebillon had almost once more lost his father's favor, owing to his extravagant habits.

Crebillon, on his return to Paris, moved into splendid apartments near the Luxembourg; it is supposed that he wished the world to believe he had inherited a great fortune on his father's death. This more extravagant life, however, did not last long, for on the failure of his play Xerxes he was compelled to return to his old lodging in the Place Maubert. It is told that in their day of splendor Charlotte often said with a sigh how happy they were in their first little lodging; and then Crebillon would kiss her, and reply in gentle tones they might yet return to it, and that, perhaps, before long. They did so—not to resume their past happiness, for the shadow of death followed them to the door. A presentiment that she should not live long took hold of Charlotte's mind. She expressed this to her husband, who endeavored to soothe her, but her only reply was, "If you are near me at the end I shall fancy I am falling asleep." Her presentiment was not ill-founded. One evening, on Crebillon's return home, she flung herself into his arms, saying, "I shall leave you forever to-night," and in a few hours her spirit was gone. Crebillon never recovered from the blow. He shut himself up for the rest of his days, his only solace being a son which his wife had left him in the cradle when she died.

The master of the ballet will tell you artistic dancing is a vocation, and it is as necessary for a disciple of Terpsichore to be born with choreographic facilities and talent as a singer with good flexible cords in her larynx, and natural ability to cultivate them. Ballet-girls hail from all states of society, but principally from the lower ones; the light-headed seem also to be the most light-footed. Every cobbler, cobbler or even ragpicker in Paris, who is blessed with a daughter, fires his ambition up with the hope of seeing his girl one day on the boards of some of the numerous theatres of Paris. As I have said before, in one of my letters, the French are a theatre-going people, and when the illiterate poor have their eyes feasted with one of the wonderful spectacular plays, they yearn to have them nearer their hearts and homes, and so offer to a manager of a theatre the services of the Anastasia, who, in her tender years, plays the part of a fiery or a bird of some bright plumage, and thus enters into glory through a small door, to be sure, but which, with some feminine management, may lead to easily-acquired riches if she be handsome only, and fame and wealth if she add talent to beauty. Most all of these little creatures are born as smart as steel traps; they are piquant and spirited without learning; they may never have learned to sign their own names, but en revanche, they have repartees for which a journalist would be willing to cudgel his brain all night so as to have something as original and witty for his morning paper. Many of them reach the pinnacle of what they call fame, because they are gifted with a certain chic of mind or body, just as a dog is gifted with the sense of smell, and they have no more trouble in finding money than a dog has of finding a bone.

Chicago Tribune: J. M. Hill has returned to his home, having closed the season of his two attractions, Joshua Whitcomb and All the Rage, and completed, so far as necessary, his arrangements for the season now to ensue. Mr. Hill, who but a short time ago was, to all appearance, permanently and prominently located in Chicago, has nevertheless devoted himself to management a sufficient length of time to be considered a veteran of that somewhat mutative profession. He began in 1877, and has followed the business with unchanging success through three seasons.

At the beginning of his experience as a manager Mr. Hill concluded that the methods usually employed to advertise attractions were defective. Being a believer in the newspaper-reading tendencies of the American public, and finding himself under the necessity of reaching all the public at once, he chose the newspaper advertisement as the cheapest, quickest and most effective means for the accomplishment of that object. Up to the time Mr. Hill began to advertise Denman Thompson, the manager who would have advertised a dramatic attraction to the extent of a column would have drawn upon himself the laughter of his co-workers. Mr. Hill began advertising by taking a whole page at a time. Without going over the story of his experience, the effect of his policy may be shown in the fact that eighteen weeks of Mr. Thompson's third season under Mr. Hill's management was the most profitable eighteen weeks ever played by any dramatic star in this country. A little over three years ago Mr. Thompson played at the Boylston Museum in Boston, a dime theatre, to business hardly worth his board. Nobody knew him. Last winter Mr. Thompson played four weeks in the Boston Theatre—the largest and finest theatre in America—to total gross receipts of about \$50,000. That is to say, he played to the capacity of the house.

The difference clearly and fairly illustrates the difference between the ordinary style of managing and advertising and the style inaugurated by this clear-headed Chicago business man. The Sunday before Mr. Thompson began his Boston engagement

Mr. Hill expended \$2,500 in newspaper advertising. Every paper in Boston spoke of Thompson to the extent of a page, in large type. Men grown gray in management shook their heads, lamented what they called his folly, and predicted that he would never get his money back. He got it back before the middle of the first week. On the Sunday before Mr. Thompson began his engagement at the Park Theatre Mr. Hill expended \$5,000 in newspaper advertising. The whole city talked over it. Union square came to the conclusion that Mr. Hill had gone crazy. On the contrary, it proved one of the best strokes of his life. The theatre was packed by people who actually paid to get in—a somewhat unusual circumstance in New York.

Just what he has been doing with Joshua Whitcomb Mr. Hill has been doing with his other attraction, All the Rage. This piece went to Boston almost if not quite unknown. It was produced in the Gaiety Theatre, and against such competition as Joshua Whitcomb, Mary Anderson, Lotta Nelson, Lawrence Barrett, John T. Raymond, the Strakosch Opera company and Robson and Crane, it ran five weeks, and then made a tour of the New England States, New York and Pennsylvania, returning to Boston to finish the season with an engagement at the Boston Theatre. During the run in Boston Mr. Hill had advertised freely in the newspapers. While the company was in the New England States—some six weeks—the Boston papers of each Sunday announced the route in half-page advertisements. This idea of advertising an entertainment out of town was a decided novelty. The circulation of the Boston newspapers and the soundness of the judgment that preferred investing in their space to investing in circus posters was demonstrated in the fact that the business over the New England circuit was enormous.

In the old Paris Opera House, as it existed in the memorable year 1789, there were five different kinds of boxes, the nature of which was indicated by quite a singular nomenclature. "Kettledrums," "postchaises," and "spittoons," explained in the first and last case the situation of the occupants, and in the intervening the amount of the accommodation. Besides these, there were the balcony and the grand tier. Prices were not then what they are now, and yet the Opera was a luxury which but few could afford. The books for the season of 1789 have just been discovered, and their contents published. The Duc de Choiseul had a kettledrum which cost him nearly \$650 a year. The Duc d'Orleans paid double, but then his box was on the grand tier. The Princess de Lamballe had only a postchaise, which she had to share with Mme. de Genlis (they must have been an ill-sorted couple), and yet it cost her \$500 a year. The Queen paid \$1,500, and the two Ambassadors of Spain and Naples arranged between them the question of choice, and each contributed \$300. The free list was not quite suspended, but it was materially cut down. Thirty-two authors had free admissions. Grétry was one, Marmontel another, Favart a third; time has treated the others rather harshly, and they are now nobodies.

Only eight musical critics were recognized, but a lady and gentleman had free admission, "on account of the inconvenience they suffered from the Opera House being next door." The prima-donna only got \$1,750 a year, and the chief dancer \$1,500—that dancer was Vestris. These figures are modest enough, and yet the close of a brilliant season exhibited but poor receipts—\$5,833, out of which everything had to be paid. Mr. Gye's treasury account is no doubt more satisfactory.

Chicago Inter-Ocean: Somebody corners McKiever and puts him through an examination nearly every day. The other day an able bodied citizen began to complain about the removal of the mirrors from the auditorium.

"See here, Mack," said the A. B. C., "what ye taken them mirrors out for? It's a mistake. All the ladies are indignant about it."

"I'll tell you how it is," returned McKiever. "I imported those mirrors at a great deal of trouble and expense. The first five were broken on the passage and I had to send back and have them duplicated. I got them especially to please the lady patrons of the theatre, but somehow they haven't seemed to realize the treat offered, haven't come out in encouraging numbers, so I thought perhaps they objected to the arrangement, taking it as a sort of reflection on their well-known indifference to looking-glasses. I thought best, therefore, to cover them up. Then the glasses operated badly on the gentlemen. I wouldn't say this outside, you know, but the men of Chicago are an ugly set. No getting around that. They smoke and chew, and are not a pretty sight to look at at any time. They know this themselves, and get sort of discouraged when they are compelled to look at their own faces. Especially are they a forbidding sight when they laugh, and it is my experience that those mirrors detracted at least half from the enjoyment of a play. The average man would begin to laugh and settle down for a regular side-shaking time when suddenly he would happen to catch a glimpse of himself in the glass, and presto! his mouth would shut like a clam. That would be the end of his outward manifestations of enjoyment for that evening. If he laughed again he would bury his mouth in his handkerchief, and mirth being contagious, and a general expression of it being a sort of gauge to determine the practical merit of a comedy or farce, this laugh-smothering was a positive damage. Now they can't see themselves, and they will shout ever dreaming of the frightful appearance they make."

Patti has fixed her country home in Breconshire, South Wales, where she some time since bought a property called Craig-y-nos Castle, and it is a curious coincidence that Craig is said to mean, in the patois of the district, nightingale. The castle, an Elizabethan structure, is finely placed on the slope of a hill, and on its improvement and that of its grounds, the great prima-donna has already expended many thousands of pounds. In this State she could not have purchased the property without naturalization, or a special act of the Legislature; but England is more liberal, and though she has but little land, it is free to all who please to purchase it. The castle is two hours' drive from the

Swansea Station, but a victoria, with four beautiful pet ponies, soon carries visitors over the ground, and there is talk of a railroad which will give a station near the castle. A visitor describes its mistress as singing all over the house and gardens. The house is crammed with beautiful things—offerings to its mistress. Such are the splendid plate and exquisite china and glass used in the table service. At this retreat the diva sumptuously entertains her friends, and lately surprised them with a splendid display of fireworks by a London pyrotechnist, lighting up vividly the woods and rocks of her lovely domain. When the display ended, and the moon emerged from the clouds, there was a call for a song, and, stepping out on the terrace, whither a piano was wheeled, she sang, amid a silence broken only by the low purling of a brook over the pebbles, "Home, Sweet Home."

A well-known New Yorker just returned from a European trip says: "Certainly the general state of theatricals in London just at present does not seem to denote anything like a decrepitude of the stage. For instance, Mr. Irving's Merchant of Venice at the Lyceum has reached its 280th night; Betsey, at the Criterion Theatre, had been played before I left London 300 times; Madame Favart, in English, at the Strand, with Emily St. John in the title role, was being performed for the 480th time, and Les Cloches de Corneville, also in English, with Shiel Barry as the Miser, at the Globe Theatre, for the 800th time. As for The Pirates of Penzance at the Opera Comique, well-informed persons say it will run forever. Her Majesty's Opera is also meeting with great success. On the nights when Gerster sings it is absolutely impossible for a late comer to get standing-room. I think Mapleson's greatest success this year has been with the new opera of Melistotele. Mr. Gye at Covent Garden is not doing so well. I believe I may say positively, all rumors to the contrary notwithstanding, that Mr. Gye will not visit America next winter. I shouldn't forget to say that Mr. J. L. Tuole, with the new play of Upper Crust, is making a well-deserved success at the Folly Theatre. I feel that combination companies are taking the place of stock companies in England just as in this country. The only London theatres that I recall as having regular stock companies at the present time are the Haymarket, the St. James, the Court and the Lyceum."

Garcia, the father of Malibran, always possessed of a violent temper, had once behaved to his daughter in such a manner that they separated and did not exchange a word for some years.

One night at the Theatre Italien Otello was billed with Garcia as Otello and Malibran as Desdemona. The daughter was admirable as ever; the father, not to be outdone, became once more the Garcia of years gone by; their success was immense and delicious applause sent the curtain up almost before it had fallen.

When, lo, a wonder! Desdemona was as black as a sweep—as Otello. In the emotion of their common triumph the daughter had cast herself into her father's arms and embraced him.

Says M. Ernest Legouve, who was present, "not a soul in the audience laughed; the spectators saw only what was touching in the act—not what was grotesque, and applauded rapturously the father and daughter reconciled through their art, their talent and their triumph!"

Mr. H. J. Byron, dramatist, actor and kinsman of the poet, is one of the most domesticated of men, spending his life between his home in London and his country-house in a neighboring village, which he greatly prefers to London. The cynical humor which finds expression in his characters on the stage, whether simply written or actually personated, is distilled from his habitual and ordinary way of regarding life. On the stage he talks and looks exactly as he does at home, and at home he is not less outwardly cynical and inwardly good-natured than is Sir Simon Simple. He bubbles over with good things which are current in all society, and are often entertained unawares by the comic journals.

Of the Mrs. Keeley who delighted New York pitites thirty-six years ago one notice of the Madison Morton benefit at the Gaiety Theatre on Wednesday, July 20, describes how the famous Mr. Keeley appeared in her original role of Betsey Baker. Mrs. Keeley is 76 years of age, but in a red wig, with her arms bared to the shoulders and her petticoat short enough to disclose a neat ankle, she looks a score younger. Her figure is so trim that with her back turned she might pass for a young girl. Her intonation is still as clear and incisive as possible. She ran about the stage and turned pirouettes.

The oldest prima-donna now living is the once-famous Kitty Stephens, who after thirty-one years upon the operatic stage became the second wife of the fifth Earl of Essex and retired from it. Sixty-eight years ago she was bewitching Londoners with her Polly in the Beggar's Opera at the old Covent Garden Theatre. She has lived forty years as Dowager Countess of Essex in her dower house at Belgrave square. Although 86 years old, she possesses uncommon vitality, good spirits and bodily strength, but is threatened with blindness.

The American Theatre, Philadelphia, never had a drop-curtain, but used instead a painted scene that slid together from the sides. The shrewdness of the manager is now made manifest. A long-neglected law imposing a special tax of \$500 a year on each theatre is now to be enforced, and back payments for many years are demanded. But the act defines as theatres all places of amusement using a drop-curtain, and thus the American is exempted.

An advertisement appeared in Philadelphia for "a young man as ticket-seller to travel with a variety troupe." The hundreds of applicants were each told that an advance of \$4 to buy a ticket to Boston, where the company was to gather, would be necessary. After collecting a large amount of money in this way the swindlers fled.

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"one man" in the piece sometimes "plays
many parts." JAMES MCINTYRE.
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JESSIE SWEETAPPLE.

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cure for apple-plexy."

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MISS LUCINDA WALDRON.

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seen—but in her case the damask petals are
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